D.W.R.

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TASSO

LA GERUSALEMME LIBERATA

CANTOS I, II

WITH INTRODUCTION AND NOTES

BY

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CONTENTS.

	PAGE
PREFACE	vii
INTRODUCTION	ix
REMARKS	xii
LIFE OF TASSO	xvii
LA GERUSALEMME LIBERATA	1
NOTES	49

PREFACE.

It was thought advisable to publish an Italian reading-book of a more elementary nature than the 'Selections from Dante.' I have for this purpose chosen a poet rather than a prose writer, because I am persuaded that poetry, in addition to other advantages, teaches, as no prose can, the real character of a language. Further, I have chosen Tasso not only for the historical interest of his poem, but on account of the simplicity and transparency of his style. I hope that the ignorant and foolish remark of Boileau about the 'tinsel' of Tasso—a remark that was caught up by Addison and has been the source of much self-satisfaction to those who have never read the Jerusalem—is now generally estimated at its true value, and will not afford an excuse to those who have an opportunity of forming their own opinion by the study of the original poem.

The Notes are at first very full, and adapted to the use of beginners, but become more scanty in elementary information as the poem proceeds. The Remarks should be carefully studied, and used for reference.

The text is that given by Carbone, with a few slight alterations. For much of the collateral matter I am indebted to Serassi, Carbone, Ugo Foscolo, and Deagostini, besides various English writers. For historical facts I have also drawn largely from Gibbon.

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INTRODUCTION.

THE episode of the First Crusade is so well known, and has been so often and fully related[1], that I do not purpose to do more than give a very brief outline of the events. All necessary details, especially those in which Tasso has diverged from historical truth, will be found in the Notes, under the names of the more celebrated leaders and places.

At the end of the tenth century, and during the first half of the eleventh, Palestine was under the rule of the Fatimite Caliphs of Egypt. About the beginning of the eleventh century Persia and Asia Minor were overrun by the Turks, under leaders of the Seljukian dynasty, who conquered the Holy Land and advanced as far as Cairo. The Seljuks held sway about twenty years over Jerusalem (1076-1096), and the hereditary command of the Holy City was entrusted to an Emir Ortok. The barbarities that were committed by these new converts to Islam on the Christian pilgrims excited the indignation of Peter the Hermit, whose preaching aroused the whole of Europe, and brought about the First Crusade.

In 1095 Urban II assembled a council at Placentia, consisting of four thousand clergy and thirty thousand of the laity. At this council ambassadors from the Greek emperor, Alexius Commenus, were present to beg assistance against the Turks, who had advanced their conquests up to the shores of the Bosporus. A second council was held in the same year at Clermont in Auvergne, and there it was determined to undertake the war, and the red[2] cross was accepted

[1] See especially Gibbon, chap. lviii.

[2] Red was the universal colour of the cross in the first Crusade. In the third the English adopted white, and the Flemings green.

by the Crusaders as the 'pledge of their sacred and irrevocable engagement.' The departure for the Holy Land was fixed to take place on the 15th August, 1096. But so great was the impatience of the zealots that early in the spring of that year a vast multitude followed the hermit from France and Germany. Of this host the greater part was destroyed by the Hungarians, in retaliation for the devastation of their land. About a third escaped, only to fall by the arrows of the Turks in Asia Minor. A great heap of bones was afterwards found near Nice by the main body of the Crusaders—the sole memorial of their unfortunate brethren in arms. Thus three hundred thousand had perished before the real Crusaders can be said to have left Europe.

It is said that *six millions* had taken the red cross. Of these we are told that six hundred thousand infantry, and one hundred thousand mailed horsemen, crossed over to Asia, besides a great multitude of followers. In 1097 they laid siege to Nice (Nicaea) capital of Soliman, Turkish king of Roum; and the city was surrendered to Alexius, who jealously guarded all conquests made by the Crusaders within what he claimed as his empire. The army then directed their march towards Phrygia, and in the hard-fought battle of Dorylaeum defeated Soliman, who retreated eastward (1097). After crossing the range of Mount Taurus, they entered Syria. The next year was occupied by the siege and capture of Antioch (concerning which see on i. 6. 4). In May 1099 an advance was made on Jerusalem, which was taken after a siege of forty days. A terrible massacre of the inhabitants then took place, and the Crusaders elected Godfrey of Bouillon as the first Christian king of Jerusalem.

The Holy City was before this siege under the dominion of the Fatimites of Egypt, who had reconquered it from the Turks while the Crusaders were yet leaving Europe (1096). After an attempt to stay the progress of the invading army by means of an embassy sent to the Christians at Antioch, the vizier or sultan of Egypt had collected a vast army, in which were companies of Aethiopians and other African tribes, and now approached Jerusalem. But he was utterly overthrown

in the battle of Ascalon, which firmly established the Latin kingdom in Syria. Thus ends the period of history that Tasso has treated in his poem. On the whole he is wonderfully exact, not only in the relation of facts, but even in the description of individual characters. The sources from which he drew his information were mostly old monastic chronicles, especially one named 'Gesta Dei per Francos' (What God accomplished by the Franks). Besides the historical, there is also an allegorical meaning in the poem, which has been fully explained by Tasso himself. It would be impossible here to enter fully into the meaning of the various characters: and it will be sufficient to state that the siege and capture of the Holy City represents the attainment of 'la felicità civile, la quale è un bene molto difficile da conseguire, e posto in cima all' alpestre e faticoso giogo della virtù.'

In order to give sufficient action to the poem, and also for the sake of contrast, there are introduced several fictitious characters, such as Aladin, Argantes, and others; and a supernatural 'machinery' is contrived by means of mages, sorcerers, demons, and angels.

The Gerusalemme has always been a favourite with the people of Italy, and even foreigners may to some extent admire the beautiful language of Tasso, which for elegance and a lucid transparency yields to that of no poet, and is rivalled by Homer and Virgil alone. For centuries his poem has been known and loved by the common people in Italy, and it was once no rare thing to hear his verses sung by the peasants, or by the Venetian gondoliers.

> But even in the city of the sea,
> Venice, the fairy-land of Italy,
> Whose streets are laid with waves of sapphire clear,
> The *stáli* of the steering gondolier
> Repeats its dreary note where Tasso's lays
> The marble echoes woke to great Goffredo's praise.

REMARKS.

THE following remarks and examples should be carefully studied before attempting to translate; and they should be constantly referred to. By this means many of the difficulties that beset the beginner will be soon explained away—especially those connected with what may seem arbitrary changes in spelling, with certain troublesome little enclitics, pronouns, and the like, and also with constructions. It will be well to pay particular attention to the changes both in form, *and in meaning*, that occur in words derived from Latin, by which alone a careless and superficial knowledge will be avoided.

I. Unaccented vowel terminations may be elided even before a consonant: as

a . . . in or(a). Not common.

e . . . in verbs and nouns: riman(e), ii. 22. 5, ii. 62. 5; licor(e), i. 3. 6, especially in infinitives; scriver(e), i. 4. 8 (and in syncope: lettere a lettre, i. 19. 3).

i . . . especially in plur. of nouns: guerrier(i), i. 21. 1; favor(i), i. 25. 6.

o . . . invan(o), i. 1. 5; popol(o), i. 1. 6: and often in plur. of verbs: abbiam(o), i. 27. 6, venian(o), i. 50. 1.

In the third person plural of the perfect one or two syllables may suffer elision: as

-no. . seguiro(no), i. 20. 1; furo(no).

-ono. . arrivâr(ono), i. 48. 2; fêrsi (=si fecero), ii. 55. 6; unirsi, ii. 55. 7; fur(ono).

In infinitives in *-rre* the last *r* is dropped together with the final *e*:

trar(re), ii. 1. 3; introdur(re), i. 9. 7; and compounded with a pronoun, torgli (gli torre).

In the imperfects the *v* is often dropped: as attende(v)a, i. 6. 8; porge(v)a, i. 15. 5. *L* is dropped in tai (ii. 35. 8), quai (i. 19. 1), quei, etc.

II. *Vi, ci, ne.*

Vi either stands for *voi* (acc.), or *a voi* (dat.).

Or else it is a short form of *ivi* (Lat. ibi) 'there': used especially in such expressions as 'v'è,' 'there is.' References:—i. 28. 1, ii. 90. 6, ii. 27. 2, ii. 12. 5.

Ci . . . for *noi* (acc.), or *a noi* (dat.).

Or else it means 'here' (Lat. hic-ce): especially in c'è, ci sono, etc. ii. 87. 4 and 7, ii. 15. 6.

Ne . . . for *noi* or *a noi*. Examples:—ii. 36. 8, ii. 83. 2, and often.

Or else a partitive pronoun or adverb, like French 'en,' meaning (1) 'of it,' 'of them,' etc., as 'ne ho . . .' (j'en ai): (2) 'away' or 'along,' expressing motion, as 'andarsene' (s'en aller).

The partitive *ne* is very often joined as an enclitic to verbs and pronouns; and it will be noticed that in such cases 'si,' and 'ci,' etc. change into 'se,' 'ce.' Examples:—(1) faronne acerbi esempi, i. 87. 3; ne fa ricercar, ii. 10. 1; se n' intese la fama, ii. 13. 1: (2) ne vola, i. 33. 7; ne vengo, ii. 4. 1; cen andremo, ii. 94. 2.

III. *N, t, s* and other consonants are often doubled in composition, especially after an accented termination (such as the 3rd pers. sing. perf.): as gravonne (ne gravò), i. 84. 8; pregollo, ii. 44. 1; curvollo e fenne, ii. 89. 2; coprissi (si coprì), i. 48. 1; indirizzossi, i. 14. 5; dimmi, ii. 71. 1; narrerotti (fut.), ii. 4. 8; sebbene (se-bene), ii. 66. 7.

IV. In the formation of Italian from Latin,

(1) The accusative singular was adopted as the normal case of substantives: the final *m* was dropped, and *u* changed into *o*. Thus, cicerone(m), sermone(m), parte(m), favore(m), terra(m), popolo (populum): this rule holds in neuters, as lato (latus); and is well illustrated by such forms as Taïda (Lat. Thaïs; acc. Thaïda).

(II) *L* following a consonant is softened into *i*: as, chiamare (clamare), fiore (florem), enfiata (inflata), ii. 88. 3.

(III) The initial *s* in many words stands for Lat. 'ex,' or 'dis,' with the sense of 'out,' 'apart,' or as a negative. Thus, spuntare (ii. 97. 8), scacciare (ii. 54. 1), scarcare (i. 50. 2), spiacente (i. 23. 4), spetrare (ii. 83. 8), sfidare (i. 63. 8). In certain words, however, as storia (Lat. historiam), some other syllable has been dropped. Cf. resia (Lat. heresiam), reda (haeredem), retaggio, i. 42. 1.

(IV) Double *t* often stands for the *ct* of the Latin: as, invitto (invictum), allettando, i. 3. 4.

(V) Notice the interchange of such vowels as *u* and *o*, *i* and *e*, etc., as in popolo, selva (Lat. silva). There are also many points of similarity, such as the terminations of imperfect and other tenses, the plurals of nouns, &c., which will be easily recognised.

V. Reflective verbs are either *passive* or *middle*. (1) As passives they are used impersonally; as, si cessa (i. 12. 2), si speri (ii. 51. 8), si va, etc.; or with a subject, as, la guerra si rinnova (i. 12. 3). (2) As middles the reflective pronoun may be either the direct object, as 'ristorarse,' to refresh oneself (i. 42. 4), or the indirect, as 'fansi,' make for themselves (i. 43. 5).

N.B.—The compound tenses of reflective verbs take 'essere,' and not 'avere.' After fare, lasciare, and a few other such verbs, the active infinitive is used in French and Italian where we should use the passive. Thus we translate si può vedere, 'it can be seen'; si possa proporre a te, 'may be preferred by you.' See 'Selections from Dante,' notes to v. 26, viii. 58; and, for the use of reflectives, on i. 62.

VI. Pronouns are often compounded, especially with infinitives and participles. Thus, dirsi, dirgli, dirglielo (to

tell it to him), vattene (go away: see Rem. II. and III), nol (non lo), sel, sen, cen, etc. The suffix is generally placed after the first infinitive or participle in the sentence. Cp. ii. 87. 4, ii. 19. 7, and passim. Notice that *le* as a suffix is often for 'lei,' or 'a lei': also that when *gli* and lo, la, li, etc., are compounded, they are written glielo, gliela, etc.

VII. As in most languages, the infinitive is used, with or without the article, as a substantive. As 'parlar facondo,' ii. 58. 4; 'il creder mio,' i. 22. 2; 'senza parlar,' ii. 3. 1; 'l'aver . . . accolto,' i. 24. 5; 'in un vestire schietto,' ii. 60. 3; 'i nostri pareri,' i. 30. 3.

VIII. A general rule about the agreement of the passive participle in the compound past tenses of an active verb is very difficult to give. Generally, if the object of the verb *precedes*, the participle agrees with it, but if it *follows* the agreement may be with either the object or the subject. Much however is decided by euphony, and by the prominence of the active or passive idea; i.e. whether the participle is to be looked upon as merely an adjective, or a part of the verb.

IX. *Non* is often repeated, where in English we should not use it. See on i. 82. 2; ii. 68. 8. Thus, 'Il dolce *non* far niente' is the right form of this well-known expression, which in its usual form means, if anything, just the reverse of what is intended. *Non* with the infinitive is used for the imperative. Probably some verb of command is to be understood. See ii. 87. 1.

X. The subjunctive may be used

(I) As optative—'segua che puote,' ii. 11. 6, etc. (these may be considered as imperatives).

(II) In dependent sentences, after 'che,' 'onde,' etc., whenever there is any futurity, opinion, doubt, or the like involved. Thus,

'Ove un sol non impera, *onde* i guidici
Pendano . . .' (i. 31. 1).

Also where the relative has the sense of 'such a one to . .' (Lat. 'qui' with subjunctive). As,

'Ah, non sia alcun, per Dio, *che* sì graditi
Doni in uso sì reo *perda* e *diffonda*' (i. 27. 1).

'. . . che non ascolte' (ii. 63. 1).

But when in the dependent sentence there is no futurity or doubt, but a certain fact, the indicative follows: as

'Vede Goffredo, che scacciar desia . . .' (i. 8. 5).

Benche, and other such conjunctions, may be followed (as in Latin) by either mood, according to the positive or doubtful assertion made: thus, Sophronia asserts that she is not guilty of *theft* in 'Benchè non furto *è* il mio' (ii. 25. 1).

Much delicacy of expression is dependent on the use of the moods. The following example is given by Robello. 'Nous verrons que lorsque l'esprit doit manifester sa pensée sur un principe d'un vérité éternelle, comme—je crois que l'âme est immortelle—l'Italien emploiera, comme le Français, l'indicatif, et dira: *io credo che l'anima è immortale*, parce que *credo che sia*, au subjonctif, serait une hérésie pour un chrétien.'

XI. There are certain nouns which make irregular plurals, as arme (i. 1. 1), ala (i. 14. 1). The most noticeable are those in *-o*, which take both a regular masculine plural in *-i*, and also a feminine plural in *-a*. Such are il membro, le membra (i. 13. 5), il muro, le mura (i. 22. 2), il ciglio, le ciglia (i. 49. 4). A list of others will be found in any grammar.

XII. Tasso uses sometimes a poet's license in varying the vowels: as 'fusse' for 'fosse' (i. 59. 3), 'nui' for 'noi' (ii. 50. 7), 'Goffrido' for 'Goffredo' (ii. 90. 4), 'ditto' for 'detto' (ii. 94. 1). A common poetical termination is that of *-e* instead of *-i* in the 2nd and 3rd persons sing. of the subjunctive of verbs in *-are*—a form nearer the Latin in *-es* and *-et*. See i. 31. 6, i. 71. 4, ii. 6. 2, ii. 31. 2, ii. 63. 1, ii. 71. 3. Also notice such forms as 'rapìo,' for 'rapì' (ii. 7. 4) and 'fue' for 'fu' (ii. 44. 2).

LIFE OF TASSO.

About 1200 A.D. the powerful family of Tassi relinquished the feuds of the lowlands, and settled at Almenno, near Bergamo. Later they removed (as most of the Italian nobles were compelled to do) within the walls of their city. Scions of this family spread all over Europe. Some distinguished themselves in foreign service, and held high and hereditary office under various Emperors. From them was descended the princely German house of Tassi.

The eldest branch remained at Bergamo. Not a few of the Tassi were illustrious as bishops and pontifical officers, especially under the three popes Alexander VI, Julius II, and the famous Leo X. Pietro de' Tassi was the head of this eldest branch. From him was descended Gabriele, father of Bernardo Tasso.

Bernardo, father of Torquato, was celebrated for his writings in verse and prose. He was patronised by Cardinal Bembo, and became secretary to Ferrante Sanseverino, Prince of Salerno. This post he filled for twenty-three years; and on one occasion accompanied the prince to Africa, and was present at the capture of Tunis. In 1537 he was sent on an important mission to Spain. On his return (1539) he married Porzia, daughter of Giacomo de' Rossi, of Pistoia — a marriage that connected him with several noble families.

Through some misunderstanding Sanseverino became alienated from Bernardo, and he retired, with his wife and his little daughter Cornelia, to Sorrento. Here he resided in

a palace[1] on the verge of the lovely olive-crested cliffs that overhang the southern bay of Naples.

It was here, on the 11th March, 1544, that Torquato was born[2]. His father was absent at the time in Piedmont, being engaged in the wars of Charles V. Among the facts related of Torquato's infancy we hear of his wonderful precocity in speaking fluently and sagely when ten months old. What is more worthy of belief and attention is that, as his biographer tells us, 'nella sua infanzia non fu mai veduto ridere per nonnulla.'

When Tasso was about three years old a rebellion broke out at Naples. Don Pietro Toledo, viceroy of Charles V, endeavoured to introduce the Spanish inquisition into the city. Sanseverino was accordingly chosen as ambassador to represent the grievances of the people to the Emperor. Toledo forthwith declared him a rebel and confiscated his property; Bernardo Tasso was involved in the same fate, and took refuge in Rome.

Porzia was thus left behind with her son and daughter, in great destitution. In 1554 the father sent for Torquato to join him in Rome, where he was placed under the best instructors. His mother however could not sustain her loss, and in 1556 died, it is said of a broken heart. Cornelia was left in charge of her connections and friends, and eventually married into a noble Sorrentine family.

In 1560, after wandering to Pesaro, Urbino, Venice, and other places, Bernardo and Torquato settled for a time in Padua, where the young poet, in the midst of legal studies,

[1] Manso, the first biographer of Tasso, says it was a palace of the 'Mastrogiudici.' Anastasio also says 'in aedibus olim Magistrijudicum ad litorales rupes amoenissime prominentes domicilium habuit.' This no longer exists. 'Fluctum concussione subsedit.'

[2] It seems certain that another son, also called Torquato, had been born and had died before this. Although Tasso's birthplace has occasioned as much dispute as Homer's, it is evident that he was born at Salerno, although he often speaks of Bergamo and Naples as his 'patria,' using that word in a loose sense. Thus: 'sono in guisa bergamasco, che non ricuso d'esser napolitano o sorrentino.'

wrote his Rinaldo, a romance poem in twelve cantos; and soon afterwards began the Gerusalemme.

The Rinaldo was dedicated to Cardinal Luigi of Este, brother to Alfonso II, who held his court at Ferrara; and to this court Tasso was brought by his patron in 1565. A strong attachment soon sprang up between him and the two sisters of the Duke, Lucrezia and Eleonora; and it was doubtless this passion, combined with the glitter and bustle of a court—so unsympathetic with all the higher instincts of the poet—that finally developed his natural melancholy into genuine madness. Soon after this Bernardo died at Mantua. In 1570 Tasso accompanied the Cardinal to France; but after an absence of about a year he returned to Italy, and, having been appointed to some office in the court of Alfonso, settled again at Ferrara. It was then that he wrote his Aminta, a pastoral comedy, in which we see evidence of the passionate feelings that were overmastering him.

Meantime his great poem was being gradually finished. Several cantos had already seen the light by means of manuscript copies; and before he had revised and corrected it to his satisfaction, it was reported that a mutilated edition was to appear in print[1]. This and other annoyances, such as a quarrel with a courtier, seem to have brought his morbid state to a crisis. Before this time several adverse criticisms had been passed on his poem; and those especially of Cardinal Antoniano, who had insinuated charges of heresy against him, preyed upon his sensitive mind. Day by day he became more melancholy, and suspicious of his friends (a point in which he and poor Keats were alike), until at last he demanded an examination before the Inquisitor in order to 'clear up a doubt.' This doubt was whether, as had been alleged by Antoniano, the episode of Sophronia (canto ii.) was an offence against religion and morality! His state of mind was such that on one occasion he drew a

[1] The edition of Cavalcalupa (or Malaspina). See Serassi, vol. ii. 377, 378.

dagger in the presence of the Duchess, and Alfonso probably was perfectly justified in placing him in confinement. From this he was, however, soon liberated, and allowed to take up his abode at the Franciscan convent in Ferrara, where he resolved to take the cowl. But his resolve was short-lived, and, having fled from Ferrara, he wandered on foot through all Italy until he reached Sorrento. The story of his meeting with his sister is very touching—reminding one of Orestes and Electra. So many years had passed that Cornelia did not recognise him, and to prove her affection he told her that Torquato was seriously ill. At the news she fainted; and was inconsolable until she learnt that her brother stood before her. Tasso stayed a short time at Sorrento, and then resumed his wanderings. From Rome he made his way to Mantua, Padua, Venice, Pesaro, Urbino, and at length rested for a short time at Turin, where he was hospitably received by the Archbishop and the Duke Carlo Emmanuele. Then a longing seized him to see Ferrara once more. His return was ill-timed, for the marriage of the Duke was occupying the attention of the court, and the poor wanderer received a cold welcome. The violent abuse which he poured on all around him was intolerable on such an auspicious occasion, and we need not be surprised to hear that he was confined in the lunatic asylum of Sant' Anna. For the next seven years he was a prisoner—in the most deplorable state of mind and body. In his more lucid moments he would compose both verse and prose; and at times he was allowed to visit the churches, or public spectacles. But he was often unfit for this, being tormented by the morbid creations of his own mind—spectres and apparitions—and, either by the indifference of the Duke or his own obstinacy, living in a state of starvation and nakedness. It is difficult to say how far we are justified in our indignation against Alfonso: but doubtless the dark and dripping cell which is pointed out to the tourist as Tasso's prison has excited a good deal of unnecessary feeling against the 'tyrant,' and probably inspired the vituperative language of Byron in his Childe Harold. On the other hand there is no doubt that

Tasso's malady required a kinder treatment than it received.

Meanwhile his poem had become famous, and had aroused a fierce controversy. By some it was considered superior to the Orlando Furioso of Ariosto; while others, especially the Accademia della Crusca in Florence [1], exerted all their powers in denouncing its faults of both language and epic composition. Among the adverse critics we may be surprised to find the celebrated Galileo.

In 1586 Prince Vincenzio Gonzaga came to Ferrara and obtained the release of Tasso, who immediately removed to Mantua. Here he published his Torismondo, and soon afterwards set off on foot, and passing through Bologna, after many hardships arrived at Rome, and thence continued his journey to Naples. After staying for a short time in the convent of Monteoliveto, he was persuaded to accept the hospitality of a young Neapolitan, Giambattista Manso (afterwards his biographer), who received him at his villa on Posilipo, the range that separates Naples from the Bay of Baiae.

In 1589 he went once more to Rome. The next year he paid a short visit to Ferdinand de' Medici at Florence. Once more, in 1598, he left Rome for Mantua; but soon after we find him again at Naples, and then once more at Rome, whither he was invited by the Aldobrandini, and where he received a pension from Pope Clement VIII, and rooms in the Vatican.

It was during this stay in Rome (1593) that he printed his Gerusalemme Conquistata, in which he endeavoured to carry out the suggestions of his critics, but which has always been regarded as inferior to the original poem. In the following year he visited Naples for the last time, but did not stay there long, for he was recalled to Rome in order that he might at length receive, what had been his due so long, the laurel crown. But it was too late. Tasso himself declared his presentiment that all preparations for the ceremony were

[1] For a long time this 'Cruscan quire' would not admit quotations from Tasso's works in their standard dictionary; but finally they were forced to give way to public opinion.

in vain, for it would never take place. And he was not deceived; for soon after his arrival in Rome he was seized by a serious illness, and died in the monastery of Sant' Onofrio, on the 25th April, 1595, at the age of 51. He was buried, according to his express desire, in the church of the same saint; and his tomb was marked by a plain stone, on which the brethren of the monastery, at the appeal of Manso, inscribed the simple but appropriate epitaph—

D. O. M.
TORQVATI TASSI
OSSA
HIC JACENT
HOC NE NESCIVS
ESSES HOSPES
FRES HVIVS ECCL.
PP.
MDCI.
OBIIT ANNO M.D.XC.V.

Afterwards a magnificent sepulchre was erected by Cardinal Bevilacqua, of an illustrious Ferrarese family. A still more splendid erection was begun in 1827, and in 1857 the remains of the poet were deposited in it with great ceremony.

The following description of Tasso is by Manso (as given by Carbone):—

'Era di alta statura e di membra ben proporzionate: aveva le carni bianchissime: il colore della folta barba e dei capelli tra mezzo il bruno e il biondo: il capo grande, la fronte ampia, e quadrata, le ciglia nere, gli occhi grandi vivaci e di color cilestro, il naso grande ed inchinato verso la bocca, le labbra sottili e pallide; le membra tutte così agili da non cedere ad alcuno nell' armeggiare, nel cavalcare, e nel giostrare: aveva la voce chiara e sonora; ma leggeva male le sue composizioni, per difetto della lingua balba, e della debole e corta vista.'

LA GERUSALEMME LIBERATA

METRE.

The Gerusalemme is written in *ottava rima*, the invention of which is attributed to Boccaccio. It consists of stanzas containing eight hendecasyllabic lines, i. e. of eleven syllables, or five feet and an open vowel. The feet are, in the typical line, all iambic (⏑ –), but variation is allowed by the use of trochees (– ⏑) or spondees (– –), as well as by *slur*, *crasis*, etc. But in all cases the tenth syllable is strongly accented, and, when followed by a final vowel, forms the weak rhyme, which is used by Tasso. Such a line is called *verso piano*. When curtailed of the final vowel it is a *verso tronco*.

LA GERUSALEMME LIBERATA.

CANTO PRIMO.

1 Canto l' armi pietose e 'l Capitano
Che 'l gran sepolcro liberò di Cristo:
Molto egli oprò col senno e con la mano;
Molto soffrì nel glorïoso acquisto:
E invan l' Inferno a lui s' oppose, e invano
S' armò d' Asia e di Libia il popol misto;
Chè il Ciel gli diè favore, e sotto ai santi
Segni ridusse i suoi compagni erranti.

2 O Musa, tu, che di caduchi allori
Non circondi la fronte in Elicona,
Ma su nel cielo infra i bëati cori
Hai di stelle immortali aurea corona,
Tu spira al petto mio celesti ardori,
Tu rischiara il mio canto, e tu perdona
S' intesso fregi al ver, s' adorno in parte
D' altri diletti, che de' tuoi, le carte.

3 Sai che là corre il mondo ove più versi
Di sue dolcezze il lusinghier Parnaso;
E che 'l vero condito in molli versi
I più schivi allettando ha persüaso:
Così all' egro fanciul porgiamo aspersi
Di söave licor gli orli del vaso;
Succhi amari ingannato intanto ei beve,
E dall' inganno suo vita riceve.

4 Tu, magnanimo Alfonso, il qual ritogli
Al furor di fortuna, e guidi in porto
Me peregrino errante, e fra gli scogli
E fra l' onde agitato e quasi absorto,
Queste mie carte in lieta fronte accogli,
Che quasi in voto a te sacrate i' porto.
Forse un dì fia che la presaga penna
Osi scriver di te quel ch' or n' accenna.

5 È ben ragion, s' egli avverrà che in pace
Il buon popol di Cristo unqua si veda,
E con navi e cavalli al fero Trace
Cerchi ritor le grande ingiusta preda,
Ch' a te lo scettro in terra, o, se ti piace,
L' alto imperio de' mari a te conceda.
Emulo di Goffredo, i nostri carmi
Intanto ascolta, e t' apparecchia all' armi.

6 Già 'l sesto anno volgea, che 'n Orïente
Passò il campo cristiano all' alta impresa;
E Nicéa per assalto, e la potente
Antïochia con arte avea già presa;
L' avea poscia in battaglia, incontro a gente
Di Persia innumerabile, difesa;
E Tortosa espugnata: indi alla rea
Stagion diè loco, e 'l novo anno attendea.

7 E 'l fine omai di quel piovoso inverno,
Che fea l' armi cessar, lunge non era;
Quando dall' alto soglio il Padre eterno,
Ch' è nella parte più del ciel sincera,
E quanto è dalle stelle al basso inferno,
Tanto è più in su della stellata spera,
Gli occhi in giù volse, e in un sol punto e in una
Vista mirò ciò ch' in sè il mondo aduna.

8 Mirò tutte le cose, ed in Soría
S' affisò poi ne' principi cristiani;
E con quel guardo suo, ch' addentro spia
Nel più secreto lor gli affetti umani,
Vede Goffredo che scacciar desia
Dalla santa città gli empi Pagani,
E pien di fè, di zelo, ogni mortale
Gloria, impero, tesor mette in non cale.

9 Ma vede in Baldovin cupido ingegno,
Ch' all' umane grandezze intento aspira:
Vede Tancredi aver la vita a sdegno;
Tanto un suo vano amor l' ange e martíra:
E fondar Böemondo al novo regno
Suo d' Antïochia alti principii mira,
E leggi imporre, ed introdur costume
Ed arti e culto di verace nume;

10 E cotanto internarsi in tal pensiero,
Ch' altra impresa non par che più rammenti:
Scorge in Rinaldo ed animo guerriero
E spirti di riposi impazïenti;
Non cupidigia in lui d'oro o d' impero,
Ma d' onor brame immoderate, ardenti:
Scorge che dalla bocca intento pende
Di Guelfo, e i chiari antichi esempj apprende.

11 Ma, poi ch' ebbe di questi e d' altri cori
Scorti gl' intimi sensi il Re del mondo,
Chiama a sè dagli angelici splendori
Gabrïel, che ne' primi era il secondo:
È tra Dio questi e l'anime migliori
Interprete fedel, nunzio giocondo;
Giù i decreti del Ciel porta, ed al Cielo
Riporta de' mortali i preghi e 'l zelo.

12 Disse al suo nunzio Dio: Goffredo trova,
E in mio nome di' lui: Perchè si cessa?
Perchè la guerra omai non si rinnova
A liberar Gerusalemme oppressa?
Chiami i duci a consiglio; e i tardi mova
All' alta impresa: ei capitan fia d' essa.
Io qui l' eleggo; e 'l faran gli altri in terra
Già suoi compagni, or suoi ministri in guerra.

13 Così parlògli; e Gabrïel s' accinse
Veloce ad eseguir l' imposte cose:
La sua forma invisibil d' aria cinse,
Ed al senso mortal la sottopose:
Umane membra, aspetto uman si finse;
Ma di celeste mäestà il compose:
Tra giovane e fanciullo età confine
Prese, ed ornò di raggi il biondo crine.

14 Ali bianche vestì, c' han d' ôr le cime,
Infaticabilmente agili e preste:
Fende i venti e le nubi, e va sublime
Sovra la terra e sovra il mar con queste.
Così vestito indirizzossi all' ime
Parti del mondo il messaggier celeste:
Pria sul Libano monte ei si ritenne,
Ei si librò su l' adeguate penne;

15 E vêr le piagge di Tortosa poi
Drizzò precipitando il volo in giuso.
Sorgeva il novo Sol dai lidi ëoi,
Parte già fuor, ma 'l più nell' onde chiuso,
E porgea mattutini i preghi suoi
Goffredo a Dio, com' egli avea per uso;
Quando a paro col Sol, ma più lucente,
L' angelo gli apparì dall' orïente;

16 E gli disse: Goffredo, ecco opportuna
Già la stagion ch' al guerreggiar s' aspetta;
Perchè dunque trappor dimora alcuna
A liberar Gerusalem soggetta?
Tu i principi a consiglio omai raguna;
Tu al fin dell' opra i neghittosi affretta.
Dio per lor duce già t' elegge; ed essi
Sopporran volontari a te sè stessi.

17 Dio messaggier mi manda: io ti rivelo
La sua mente in suo nome. Oh quanta spene
Aver d'alta vittoria, oh quanto zelo
Dell' oste a te commessa or ti conviene!
Tacque; e, sparito, rivolò del cielo
Alle parti più eccelse e più serene.
Resta Goffredo ai detti, allo splendore,
D' occhi abbagliato, attonito di core.

18 Ma poi che si riscote, e che discorre
Chi venne, chi mandò, che gli fu detto,
Se già bramava, or tutto arde d' imporre
Fine alla guerra ond' egli è duce eletto:
Non che 'l vedersi agli altri in ciel preporre
D' aura d' ambizïon gli gonfi il petto;
Ma il suo voler più nel voler s' infiamma
Del suo Signor, come favilla in fiamma.

19 Dunque gli eroi compagni, i quai non lunge
Erano sparsi, a ragunarsi invita:
Lettere a lettre, e messi a messi aggiunge;
Sempre al consiglio è la preghiera unita:
Ciò ch' alma generosa alletta e punge,
Ciò che può risvegliar virtù sopita,
Tutto par che ritrovi, e in efficace
Modo l'adorna sì, che sforza piace.

20 Vennero i duci, e gli altri anco seguiro;
E Böemondo sol qui non convenne.
Parte fuor s' attendò, parte nel giro
E tra gli alberghi suoi Tortosa tenne.
I Grandi dell' esercito s'uniro
(Glorïoso senato) in dì solenne.
Qui il pio Goffredo incominciò tra loro,
Angusto in volto, ed in sermon sonoro:

21 Guerrier di Dio, ch' a ristorare i danni
Della sua fede il Re del cielo elesse,
E securi fra l' arme e fra gl' inganni
Della terra e del mar vi scorse e resse;
Sì ch' abbiam tante e tante in sì poch' anni
Ribellanti provincie a lui sommesse,
E fra le genti debellate e dome
Stese l' insegne sue vittrici e 'l nome:

22 Già non lasciammo i dolci pegni e 'l nido
Nativo noi, se 'l creder mio non erra,
Nè la vita esponemmo al mare infido,
Ed ai perigli di lontana guerra,
Per acquistar di breve suono un grido
Vulgare, e posseder barbara terra;
Chè proposto ci avremmo angusto e scarso
Premio, e in danno dell' alme il sangue sparso:

23 Ma fu de' pensier nostri ultimo segno
Espugnar di Sïòn le nobil mura,
E sottrarre i Cristiani al giogo indegno
Di servitù così spiacente e dura,
Fondando in Palestina un novo regno,
Ov' abbia la pietà sede secura;
Nè sia chi neghi al peregrin devoto
D'adorar la gran tomba, e sciorre il voto.

24 Dunque il fatto sinora al rischio è molto,
Più che molto al travaglio, all' onor poco,
Nulla al disegno, ove o si fermi, o vôlto
Sia l'impeto dell' armi in altro loco.
Che gioverà l' aver d' Europa accolto
Sì grande sforzo, e posto in Asia il foco,
Quando sian poi di tanti moti il fine
Non fabbriche di regni, ma rüine?

25 Non edifica quei che vuol gl' imperi
Su fondamenti fabbricar mondani,
Ov' ha pochi di patria e fè stranieri
Fra gl' infiniti popoli pagani;
Ove ne' Greci non convien che speri,
E i favor d'Occidente ha sì lontani:
Ma ben move rüine, ond' egli oppresso
Sol construtto un sepolcro abbia a sè stesso.

26 Turchi, Persi, Antïochia (illustre suono,
E di nome magnifico e di cose)
Opre nostre non già, ma del Ciel dono
Fûro, e vittorie fur maravigliose.
Or, se da noi rivolte e torte sono
Contra quel fin che 'l donator dispose,
Temo cen privi, e favola alle genti
Quel sì chiaro rimbombo alfin diventi.

27 Ah non sia alcun, per Dio, che sì graditi
Doni in uso sì reo perda e diffonda!
A quei che sono alti principii orditi
Di tutta l' opra il filo e 'l fin risponda.
Ora che i passi liberi e spediti,
Ora che la stagione abbiam seconda,
Chè non corriamo alla città ch' è meta
D' ogni nostra vittoria? e che più 'l vieta?

28 Principi, io vi protesto (i miei protesti
Udrà il mondo presente, udrà il futuro,
Gli odono or su nel cielo anco i Celesti),
Il tempo dell' impresa è già maturo:
Men diviene opportun, più che si resti;
Incertissimo fia quel ch' è securo.
Presago son: s' è lento il nostro corso,
Avrà d' Egitto il Palestin soccorso.

29 Disse; e ai detti seguì breve bisbiglio:
Ma sorse poscia il solitario Piero,
Che privato fra' principi a consiglio
Sedea, del gran passaggio autor primiero.
Ciò ch' esorta Goffredo ed io consiglio;
Nè loco a dubbio v' ha; sì certo è il vero,
E per sè noto: ei dimostrollo a lungo:
Voi l' approvate; io questo sol v' aggiungo:

30 Se ben raccolgo le discordie e l' onte
Quasi a prova da voi fatte e patite,
I ritrosi pareri, e le non pronte
E in mezzo all' eseguire opre impedite,
Reco ad un' alta originaria fonte
La cagion d' ogni indugio e d' ogni lite:
A quella autorità che, in molti e vari
D' opinïon quasi librata, è pari.

31 Ove un sol non impera, onde i giudìci
Pendano poi de' premii e delle pene,
Onde sian compartite opre ed uffici,
Ivi errante il governo esser conviene.
Deh! fate un corpo sol di membri amici;
Fate un capo che gli altri indrizzi e frene;
Date ad un sol lo scettro e la possanza;
E sostenga di re vece e sembianza.

32 Qui tacque il veglio. Or quai pensier, quai petti
Son chiusi a te, sant' aura, e divo ardore?
Inspiri tu dell' eremita i detti,
E tu gl' imprimi ai cavalier nel core;
Sgombri gl' inserti, anzi gl' innati affetti
Di sovrastar, di libertà, d' onore;
Sì che Guglielmo e Guelfo, i più sublimi,
Chiamâr Goffredo per lor duce i primi.

33 L' approvâr gli altri: esser sue parti denno
Deliberare e commandar altrui.
Imponga ai vinti legge egli a suo senno;
Porti la guerra e quando vuole, e a cui;
Gli altri, già pari, ubbidïenti al cenno
Sian or ministri degl' impèri sui.
Concluso ciò, fama ne vola, e grande
Per le lingue degli uomini si spande.

34 Ei si mostra ai soldati; e ben lor pare
Degno dell' alto grado ove l' han posto;
E riceve i saluti e 'l militare
Applauso in volto placido e composto.
Poi ch' alle rimostranze umili e care
D' amor, d' ubbidïenza ebbe risposto,
Impon che 'l dì seguente in un gran campo
Tutto si mostri a lui schierato il campo.

35 Facea nell' orïente il Sol ritorno,
Sereno e luminoso oltre l' usato,
Quando co' raggi uscì del nuovo giorno
Sotto l' insegne ogni guerriero armato;
E si mostrò quanto potè più adorno
Al pio Buglion, girando il largo prato.
S' era egli fermo, e si vedea davanti
Passar distinti i cavalieri e i fanti.

36 Mente, degli anni e dell' obblio nemica,
Delle cose custode e dispensiera,
Vagliami tua ragion, sì ch' io ridica
Di quel campo ogni duce ed ogni schiera:
Suoni e risplenda la lor fama antica,
Fatta dagli anni omai tacita e nera;
Tolto da' tuoi tesori, orni mia lingua
Ciò ch' ascolti ogni età, nulla l' estingua.

37 Prima i Franchi mostrârsi: il duce loro
Ugone esser solea, del re fratello:
Nell' isola di Francia eletti fôro,
Fra quattro fiumi ampio päese e bello.
Poscia che Ugon morì, de' gigli d' oro
Seguì l' usata insegna il fier drappello
Sotto Clotáreo, capitano egregio,
A cui se nulla manca, è il sangue regio.

38 Mille son di gravissima armatura;
Sono altrettanti i cavalier seguenti,
Di disciplina ai primi e di natura
E d' arme e di sembianza indifferenti,
Normandi tutti: e gli ha Roberto in cura,
Che principe nativo è delle genti.
Poi duo pastor de' popoli spiegaro
Le squadre lor, Guglielmo ed Ademaro.

39 L' uno e l' altro di lor, che ne' divini
Uffici già trattò pio ministero,
Sotto l' elmo premendo i lunghi crini
Esercita dell' arme or l' uso fero.
Dalla città d' Orange e dai confini
Quattrocento guerrier scelse il primiero;
Ma guida quei di Poggio in guerra l'altro,
Numero egual, nè men nell' armi scaltro.

40 Baldovin poscia in mostra addur si vede
Co' Bolognesi suoi quei del germano,
Chè le sue genti il pio fratel gli cede
Or ch' ei de' capitani è capitano.
Il conte de' Carnuti indi succede,
Potente di consiglio, e pro' di mano:
Van con lui quattrocento; e triplicati
Conduce Baldovino in sella armati.

41 Occupa Guelfo il campo a lor vicino,
Uom ch' all' alta fortuna agguaglia il merto:
Conta costui per genitor latino
Degli avi Estensi un lungo ordine e certo;
Ma german di cognome e di domino,
Nella gran casa de' Guelfoni è inserto:
Regge Carintia, e presso l' Istro e 'l Reno
Ciò che i prischi Suëvi e i Reti aviéno.

42 A questo, che retaggio era materno,
Acquisti ei giunse gloriosi e grandi.
Quindi gente träea che prende a scherno
D' andar contra la morte, ov' ei comandi;
Usa a temprar ne' caldi alberghi il verno,
E celebrar con lieti inviti i prandi.
Fur cinquemila alla partenza; a pena
(De' Persi avanzo) il terzo or qui ne mena.

43 Seguia la gente poi candida e bionda
Che tra' Franchi e i Germani e 'l mar si giace
Ove la Mosa ed ove il Reno inonda,
Terra di biade e d' animai ferace:
E gl' isolani lor, che d' alta sponda
Riparo fansi all' ocëán vorace;
L' ocëán che non pur le merci e i legni,
Ma intere inghiotte le cittadi e i regni.

44 Gli uni e gli altri son mille, e tutti vanno
Sotto un altro Roberto insieme a stuolo.
Maggior alquanto è lo squadron britanno:
Guglielmo il regge, al re minor figliuolo.
Sono gl' Inglesi sagittari, ed hanno
Gente con lor ch' è più vicina al polo:
Questi dall' alte selve irsuti manda
La divisa dal mondo ultima Irlanda.

45 Vien poi Tancredi; e non è alcun fra tanti
(Tranne Rinaldo) o feritor maggiore,
O più bel di maniere e di sembianti,
O più eccelso ed intrepido di core.
S' alcun' ombra di colpa i suoi gran vanti
Rende men chiari, è sol follìa d' amore
Nato fra l'arme, amor di breve vista,
Che si nutre d'affanni e forza acquista.

46 È fama che quel dì che gloriöso
Fe la rotta de' Persi il popol Franco,
Poi che Tancredi alfin vittoriöso
I fuggitivi di seguir fu stanco,
Cercò di refrigerio e di riposo
All' arse labbra, al travagliato fianco,
E trasse ove invitollo al rezzo estivo
Cinto di verdi seggi un fonte vivo.

47 Quivi a lui d' improvviso una donzella,
Tutta, fuor che la fronte, armata apparse:
Era pagana, e là venuta ânch' ella
Per l' istessa cagion di ristorarse.
Egli mirolla, ed ammirò la bella
Sembianza, e d'essa si compiacque, e n' arse.
Oh maraviglia! Amor ch' appena è nato,
Già grande vola, e già triönfa armato.

48 Ella d' elmo coprissi; e, se non era
Ch' altri quivi arrivâr, ben l' assaliva.
Partì dal vinto suo la donna altera,
Ch' è per necessità sol fuggitiva:
Ma l' immagine sua bella e guerriera
Tal ei serbò nel cor, qual essa è viva;
E sempre ha nel pensiero e l' atto e 'l loco
In che la vide, esca continua al foco.

49 E ben nel volto suo la gente accorta
Legger potría: Questi arde, e fuor di spene:
Così vien sospiroso, e così porta
Basse le ciglia e di mestizia piene.
Gli ottocento a cavallo, a cui fa scorta,
Lasciâr le piagge di Campagna amene,
Pompa maggior della natura, e i colli
Che vagheggia il Tirren fertili e molli.

50 Venian dietro dugento in Grecia nati,
Che son quasi di ferro in tutto scarchi:
Pendon spade ritorte all' un de' lati;
Suonano al tergo lor faretre ed archi:
Asciutti hanno i cavalli, al corso usati,
Alla fatica invitti, al cibo parchi:
Nell' assalir son pronti e nel ritrarsi,
E combatton fuggendo erranti e sparsi.

51 Tatin regge la schiera, e sol fu questi
Che, greco, accompagnò l' armi latine.
Oh vergogna! oh misfatto! or non avesti
Tu, Grecia, quelle guerre a te vicine?
E pur quasi a spettacolo sedesti,
Lenta aspettando de' grandi atti il fine.
Or se tu se' vil serva, è il tuo servaggio
(Non ti lagnar) giustizia, e non oltraggio.

52 Squadra d'ordine estrema ecco vien poi,
Ma d' onor prima e di valor e d' arte.
Son qui gli avventurieri invitti eroi,
Terror dell' Asia, e fôlgori di Marte.
Taccia Argo i Mini, e taccia Artù que' suoi
Erranti, che di sogni empion le carte;
Ch' ogni antica memoria appo costoro
Perde: or qual duce fia degno di loro?

53 Dudon di Consa è il duce; e, perchè duro
Fu il giudicar di sangue e di virtute,
Gli altri sopporsi a lui concordi furo,
Ch' avea più cose fatte e più vedute.
Ei di virilità grave e maturo
Mostra in fresco vigor chiome canute;
Mostra, quasi d'onor vestigi degni,
Di non brutte ferite impressi segni.

54 Eustazio è poi fra' primi; e i propri pregi
Illustre il fanno, e più il fratel Buglione.
Gernando v' è, nato di re norvegi,
Che scettri vanta e titoli e corone.
Ruggier di Balnavilla infra gli egregi
La vecchia fama, ed Engerlan ripone;
E celebrati son fra i più gagliardi
Un Gentonio, un Rambaldo, e duo Gherardi.

55 Son fra' lodati Ubaldo anco, e Rosmondo
Del gran ducato di Lincastro erede:
Non fia ch' Obizo il Tosco aggravi al fondo
Chi fa delle memorie avare prede;
Nè i tre frati lombardi al chiaro mondo
Involi, Achille, Sforza e Palamede:
O 'l forte Otton, che conquistò lo scudo
In cui dall' angue esce il fanciullo ignudo.

56 Nè Guasco, nè Ridolfo addietro lasso,
Nè l' un, nè l' altro Guido, ambo famosi;
Non Eberardo, e non Gernier trapasso
Sotto silenzio ingratamente ascosi.
Ove voi me, di numerar già lasso,
Gildippe ed Odöardo amanti e sposi,
Rapite? o nella guerra anco consorti,
Non sarete disgiunti ancor che morti.

57 Nelle scuole d' Amor che non s' apprende?
Ivi si fe costei guerriera ardita;
Va sempre affissa al caro fianco; e pende
Da un fato solo e l' una e l' altra vita:
Colpo ch' ad un sol noccia, unqua non scende,
Ma indiviso è il dolor d'ogni ferita;
E spesso è l'un ferito, e l'altro langue;
E versa l' alma quel, se questa il sangue.

58 Ma il fanciullo Rinaldo e sovra questi,
E sovra quanti in mostra eran condutti,
Dolcemente feroce alzar vedresti
La regal fronte, e in lui mirar sol tutti.
L' età precorse e la speranza; e presti
Pareano i fior, quando n' usciro i frutti:
Se 'l miri fulminar nell' arme avvolto,
Marte lo stimi; Amor, se scopre il volto.

59 Lui nella riva d' Adige produsse
A Bertoldo Sofia, Sofia la bella
A Bertoldo il possente; e, pria che fusse
Tolto quasi il bambin dalla mammella,
Matilda il volse, e nutricollo, e instrusse
Nell' arti regie; e sempre ei fu con ella,
Finchè invaghì la giovenetta mente
La tromba che s' udìa dall' Orïente.

60 Allor (nè pur tre lustri avea forniti)
Fuggì soletto, e corse strade ignote:
Varcò l'Egéo, passò di Grecia i liti,
Giunse nel campo in regïon remote.
Nobilissima fuga, e che l' imiti
Ben degna alcun magnanimo nipote.
Tre anni son ch'è in guerra; e intempestiva
Molle piuma del mento appena usciva.

61 Passati i cavalieri, in mostra viene
La gente a piedi, ed è Raimondo innanti:
Reggea Tolosa, e scelse infra Pirene
E fra Garonna e l'oceàn suoi fanti.
Son quattromila, e ben armati e bene
Instrutti, usi al disagio e tolleranti:
Buona è la gente, e non può da più dotta
O da più forte guida esser condotta.

62 Ma cinquemila Stefano d'Ambuosa
E di Blesse e di Torsi in guerra adduce:
Non è gente robusta o faticosa,
Sebben tutta di ferro ella riluce.
La terra molle e lieta e dilettosa
Simili a sè gli abitator produce.
Impeto fan nelle battaglie prime;
Ma di leggier poi langue, e si reprime.

63 Alcasto il terzo vien, qual presso a Tebe
Già Capanéo, con minaccioso volto:
Seimila Elvezi, audace e fera plebe,
Dagli alpini castelli avea raccolto,
Che 'l ferro uso a far solchi, a franger glebe,
In nove forme e in più degne opre ha vôlto;
E con la man, che guardò rozzi armenti,
Par ch' i regi sfidar nulla paventi.

64 Vedi appresso spiegar l' alto vessillo
Col diadema di Piero e con le chiavi.
Qui settemila aduna il buon Camillo
Pedoni, d' arme rilucenti e gravi:
Lieto ch' a tanta impresa il Ciel sortillo,
Ove rinnovi il prisco onor degli avi,
O mostri almen ch' alla virtù latina
O nulla manca, o sol la disciplina.

65 Ma già tutte le squadre eran con bella
Mostra passate, e l' ultima fu questa;
Quando Goffredo i maggior duci appella,
E la sua mente lor fa manifesta.
Come appaia diman l' alba novella,
Vo' che l' oste s' invii leggiera e presta,
Sì ch' ella giunga alla città sacrata,
Quant' è possibil più meno aspettata.

66 Preparatevi dunque ed al viaggio
Ed alla pugna, e alla vittoria ancora.
Questo ardito parlar d' uom così saggio
Sollecita ciascuno, e l' avvalora.
Tutti d' andar son pronti al novo raggio,
E impazïenti in aspettar l' aurora.
Ma 'l provido Buglion senza ogni tema
Non è però, benchè nel cor la prema:

67 Perch' egli avea certe novelle intese,
Che s' è d'Egitto il re già posto in via
Inverso Gaza, bello e forte arnese
Da fronteggiare i regni di Sorìa:
Nè creder può che l' uomo, a fere imprese
Avvezzo sempre, or lento in ozio stia;
Ma d' averlo aspettando aspro nemico,
Parla al fedel suo messaggiero Enrico:

68 Sovra una lieve säettìa tragitto
Vo' che tu faccia nella greca terra.
Ivi giunger dovea (così m' ha scritto
Chi mai per uso in avvisar non erra)
Un giovane regal, d'animo invitto,
Ch' a farsi vien nostro compagno in guerra:
Prence è de' Dani, e mena un grande stuolo
Sin dai päesi sottoposti al polo.

69 Ma perchè 'l greco imperator fallace
Seco forse userà le solite arti,
Per far ch'o torni îndietro, o 'l corso audace
Torca in altre da noi lontane parti;
Tu, nunzio mio, tu, consiglier verace,
In mio nome il disponi a ciò che pârti
Nostro e suo bene; e di' che tosto vegna,
Chè di lui fôra ogni tardanza indegna.

70 Non venir seco tu, ma resta appresso
Al re de' Greci a procurar l' aiuto,
Che, già più d' una volta a noi promesso,
È per ragion di patto anco dovuto.
Così parla, e l' informa; e poi che 'l messo
Le lettre ha di credenza e di saluto,
Toglie, affrettando il suo partir, congedo;
E tregua fa co' suoi pensier Goffredo.

71 Il dì seguente, allor ch' aperte sono
Del lucido orïente al Sol le porte,
Di trombe udissi e di tamburi un suono,
Ond' al cammino ogni guerrier s'esorte.
Non è sì grato ai caldi giorni il tuono
Che speranza di pioggia al mondo apporte,
Come fu caro alle feroci genti
L' altero suon de' bellici istrumenti.

72 Tosto ciascun da gran desìo compunto
Veste le membra dell' usate spoglie,
E tosto appar di tutte l' arme in punto;
Tosto sotto i suoi duci ogn' uom s' accoglie,
E l' ordinato esercito congiunto
Tutte le sue bandiere al vento scioglie;
E nel vessillo imperïale e grande
La trïonfante Croce al ciel si spande.

73 Intanto il Sol, che de' celesti campi
Va più sempre avanzando e in alto ascende,
L' armi percote, e ne trae fiamme e lampi
Tremuli e chiari, onde le viste offende.
L' aria par di faville intorno avvampi,
E quasi d' alto incendio in forma splende;
E co' feri nitriti il suono accorda
Del ferro scosso, e le campagne assorda.

74 Il Capitan, che da' nemici aguati
Le schiere sue d' assecurar desìa,
Molti a cavallo leggiermente armati
A scoprire il päese intorno invìa;
E innanzi i guastatori avea mandati,
Da cui si debba agevolar la via,
E i vôti luoghi empire, e spianar gli erti,
E da cui siano i chiusi passi aperti.

75 Non è gente pagana insieme accolta,
Non muro cinto di profonda fossa,
Non gran torrente, o monte alpestre, o folta
Selva, che 'l lor vïaggio arrestar possa.
Così degli altri fiumi il re talvolta,
Quando superbo oltra misura ingrossa,
Sovra le sponde rüinoso scorre,
Nè cosa è mai che gli s' ardisca opporre.

76 Sol di Tripoli il re, che 'n ben guardate
Mura genti, tesori ed armi serra,
Forse le schiere Franche avrìa tardate;
Ma non osò di provocarle in guerra.
Lor con messi e con doni anco placate
Ricettò volontario entro la terra;
E ricevè condizïon di pace,
Siccome imporle al pio Goffredo piace.

77 Qui del monte Sëìr, ch' alto e sovrano
Dall' orïente alla cittade è presso,
Gran turba scese di Fedeli al piano,
D' ogni età mescolata e d' ogni sesso:
Portò suoi doni al vincitor cristiano;
Godea in mirarlo, e in ragionar con esso;
Stupìa dell' armi peregrine; e guida
Ebbe da lor Goffredo amica e fida.

78 Conduce ei sempre alle marittime onde
Vicino il campo per diritte strade,
Sapendo ben che le propinque sponde
L' amica armata costeggiando rade;
La qual può far che tutto il campo abbonde
De' necessari arnesi, e che le biade
Ogn' isola de' Greci a lui sol mieta,
E Scio petrosa gli vendemmi, e Creta.

79 Geme il vicino mar sotto l' incarco
Dell' alte navi e de' più lievi pini;
Sì che non s' apre omai securo varco
Nel mar Mediterraneo ai Saracini:
Ch' oltra quei c' ha Gëorgio armati e Marco
Ne' Veneziani e liguri confini,
Altri Inghilterra e Francia, ed altri Olanda,
E la fertil Sicilia altri ne manda.

80 E questi, che son tutti insieme uniti
Con saldissimi lacci in un volere,
S' eran carchi e provvisti in varii liti
Di ciò ch' è d' uopo alle terrestri schiere;
Le quai, trovando liberi e sforniti
I passi de' nemici alle frontiere,
In corso velocissimo sen vanno
Là 've Cristo soffrì mortale affanno.

81 Ma precorsa è la fama, apportatrice
De' veraci romori e de' bugiardi,
Ch' unito è il campo vincitor felice,
Che già s' è mosso, e che non è chi 'l tardi:
Quante e quai sian le squadre ella ridice;
Narra il nome e 'l valor de' più gagliardi;
Narra i lor vanti, e con terribil faccia
Gli usurpatori di Sïòn minaccia.

82 E l' aspettar del male è mal peggiore
Forse che non parrebbe il mal presente:
Pende ad ogn' aura incerta di romore
Ogni orecchia sospesa ed ogni mente;
E un confuso bisbiglio entro e di fuore
Trascorre i campi e la città dolente.
Ma il vecchio re ne' già vicin perigli
Volge nel dubbio cor feri consigli.

83 Aladin detto è il re, che di quel regno
Novo signor vive in continua cura;
Uom già crudel, ma 'l suo feroce ingegno
Pur mitigato avea l' età matura:
Egli, che de' Latini udì il disegno
C' han d' assalir di sua città le mura,
Giunge al vecchio timor novi sospetti,
E de' nemici pave e de' soggetti.

84 Perocchè dentro a una città commisto
Popolo alberga di contraria fede:
La debil parte e la minore in Cristo,
La grande e forte in Macometto crede.
Ma quando il re fe di Sïòn l' acquisto,
E vi cercò di stabilir la sede,
Scemò i pubblici pesi a' suoi Pagani,
Ma più gravonne i miseri Cristiani.

85 Questo pensier la ferità nativa,
Che dagli anni sopita e fredda langue,
Irritando inasprisce e la ravviva
Sì, ch' assetata è più che mai di sangue.
Tal fero torna alla stagione estiva
Quel che parve nel gel piacevol angue:
Così lëon domestico riprende
L' innato suo furor, s' altri l' offende.

86 Veggio, dicea, della letizia nova
Veraci segni in questa turba infida:
Il danno universal solo a lei giova,
Sol nel pianto comun par ch' ella rida;
E forse insidìe e tradimenti or cova,
Rivolgendo fra sè come m' uccida,
O come al mio nemico e suo consorte
Popolo occultamente apra le porte.

87 Ma nol farà: prevenirò questi empi
Disegni loro, e sfogherommi appieno;
Gli ucciderò, faronne acerbi scempi;
Svenerò i figli alle lor madri in seno;
Arderò loro alberghi e insieme i tèmpi:
Questi i debiti roghi ai morti fiéno;
E su quel lor sepolcro in mezzo ai voti
Vittime pria farò de' sacerdoti.

88 Così l' iniquo fra suo cor ragiona;
Pur non segue pensier sì mal concetto:
Ma s' a quegli innocenti egli perdona,
È di viltà, non di pietate effetto:
Chè s' un timor a incrudelir lo sprona,
Il ritien più potente altro sospetto;
Troncar le vie d' accordo, e de' nemici
Troppo teme irritar l' arme vittrici.

89 Tempra dunque il fellon la rabbia insana,
Anzi altrove pur cerca ove la sfoghi;
I rustici edifizi abbatte e spiana,
E dà in preda alle fiamme i culti luoghi;
Parte alcuna non lascia integra o sana,
Ove il Franco si pasca, ove s'alloghi;
Turba le fonti e i rivi, e le pure onde
Di veneni mortiferi confonde.

90 Spietatamente è cauto; e non obblia
Di rinforzar Gerusalem frattanto.
Da tre lati fortissima era pria,
Sol verso borea è men secura alquanto;
Ma da' primi sospetti ei le munìa
D' alti ripari il suo men forte canto;
E v' accogliea gran quantitade in fretta
Di gente mercenaria e di soggetta.

CANTO SECONDO.

1 Mentre il tiranno s'apparecchia all' armi,
Soletto Ismeno un dì gli s' appresenta;
Ismen, che trar di sotto ai chiusi marmi
Può corpo estinto, e far che spiri e senta;
Ismen, ch' al suon de' mormorati carmi
Sin nella reggia sua Pluto spaventa,
E i suoi demon negli empi uffici impiega
Pur come servi, e li discioglie e lega.

2 Questi or Macone adora, e fu cristiano,
Ma i primi riti anco lasciar non puote;
Anzi sovente in uso empio e profano
Confonde le due leggi a sè mal note:
Ed or dalle spelonche, ove lontano
Dal vulgo esercitar suol l' arti ignote,
Vien nel pubblico rischio al suo signore,
A re malvagio consiglier peggiore.

3 Signor, dicea, senza tardar sen viene
Il vincitor esercito temuto:
Ma facciam noi ciò che a noi far conviene;
Darà il Ciel, darà il mondo ai forti aiuto.
Ben tu di re, di duce hai tutte piene
Le parti, e lunge hai visto e provveduto.
S' empie in tal guisa ogn' altro i propri uffici,
Tomba fia questa terra a' tuoi nemici.

4 Io, quanto a me, ne vengo, e del periglio
E dell' opre compagno, ad äitarte.
Ciò che può dar di vecchia età consiglio,
Tutto prometto, e ciò che magic' arte.
Gli angeli che dal cielo ebbero esiglio
Costringerò delle fatiche a parte;
Ma dond' io voglia incominciar gl' incanti,
E con quai modi, or narrerotti avanti.

5 Nel tempio de' Cristiani occulto giace
Un sotterraneo altare, e quivi è il volto
Di colei che sua diva e madre face
Quel vulgo del suo Dio nato e sepolto.
Dinanzi al simulacro accesa face
Continua splende: egli è in un velo avvolto;
Pendono intorno in lungo ordine i voti
Che vi portaro i creduli devoti.

6 Or questa effigie lor, di là rapita,
Voglio che tu di propria man trasporte,
E la riponga entro la tua meschita:
Io poscia incanto adoprerò sì forte,
Ch' ognor, mentre ella qui fia custodita,
Sarà fatal custodia a queste porte:
Tra mura inespugnabili il tuo impero
Sicuro fia per novo alto mistero.

7 Sì disse, e 'l persüase: e impazïente
Il re sen corse alla magion di Dio;
E sforzò i sacerdoti, e irriverente
Il casto simulacro indi rapìo,
E portollo a quel tempio, ove sovente
S' irrita il Ciel col folle culto e rio:
Nel profan loco e su la sacra immago
Susurrò poi le sue bestemmie il mago.

8 Ma, come apparse in ciel l' alba novella,
Quel, cui 'l immondo tempio in guardia è dato,
Non rivide l' immagine dov' ella
Fu posta, e invan cerconne in altro lato.
Tosto n' avvisa il re, ch' alla novella
Di lui si mostra fieramente irato;
Ed immagina ben ch' alcun Fedele
Abbia fatto quel furto, e che sel cele.

9 O fu di man fedele opra furtiva,
O pur il Ciel qui sua potenza adopra,
Che di colei, ch' è sua regina e diva,
Sdegna che loco vil l' immagin copra:
Ch' incerta fama è ancor, se ciò s' ascriva
Ad arte umana, od a mirabil opra.
Ben è pietà, che, la pietade e 'l zelo
Uman cedendo, autor sen creda il Cielo.

10 Il re ne fa con importuna inchiesta
Ricercar ogni chiesa, ogni magione;
Ed a chi gli nasconde o manifesta
Il furto o il reo, gran pene e premi impone:
E 'l mago di spïarne anco non resta
Con tutte l' arti il ver; ma non s' appone:
Chè 'l Cielo, opra sua fosse, o fosse altrui,
Celolla, ad onta degl' incanti, a lui.

11 Ma, poi che 'l re crudel vide occultarse
Quel che peccato de' Fedeli ei pensa,
Tutto in lor d' odio infellonissi, ed arse
D' ira e di rabbia immoderata, immensa:
Ogni rispetto obblìa; vuol vendicarse,
Segua che puote, e sfogar l' alma accensa.
Morrà, dicea, non andrà l' ira a vôto,
Nella strage comune il ladro ignoto.

12 Purchè 'l reo non si salvi, il giusto pèra
E l' innocente. Ma qual giusto io dico?
È colpevol ciascun; nè in loro schiera
Uom fu giammai del nostro nome amico.
S' anima v' è nel novo error sincera,
Basti a novella pena un fallo antico.
Su su, fedeli miei, su via prendete
Le fiamme e 'l ferro, ardete ed uccidete.

13 Così parla alle turbe; e se n' intese
La fama tra' Fedeli immantinente,
Ch' attoniti restâr: sì li sorprese
Il timor della morte omai presente:
E non è chi la fuga o le difese,
Lo scusar o 'l pregar ardisca o tente.
Ma le timide genti e irresolute,
Donde meno speraro, ebber salute.

14 Vergin era fra lor di già matura
Verginità, d' alti pensieri e regi'
D' alta beltà; ma sua beltà non cura,
O tanto sol, quant' onestà sen fregi:
È il suo pregio maggior, che tra le mura
D' angusta casa asconde i suoi gran pregi;
E de' vagheggiatori ella s' invola
Alle lodi, agli sguardi, inculta e sola.

15 Pur guardia esser non può, che 'n tutto celi
Beltà degna ch' appaia e che s' ammiri;
Nè tu il consenti, Amor; ma la riveli
D' un giovenetto ai cupidi desiri.
Amor, ch' or cieco, or Argo, ora ne veli
Di benda gli occhi, ora ce gli apri e giri,
Tu per mille custodie entro ai più casti
Verginei alberghi il guardo altrui portasti.

16 Colei Sofronia, Olindo egli s' appella;
D' una cittade entrambi e d' una fede.
Ei che modesto è sì, com' essa è bella,
Brama assai, poco spera, e nulla chiede,
Nè sa scoprirsi, o non ardisce; ed ella
O lo sprezza, o nol vede, o non s' avvede.
Così finora il misero ha servito
O non visto, o mal noto, o mal gradito.

17 S' ode l'annunzio intanto, e che s' appresta
Miserabile strage al popol loro.
A lei, che generosa è quanto onesta,
Viene in pensier come salvar costoro.
Move fortezza il gran pensier; l' arresta
Poi la vergogna e 'l verginal decoro:
Vince fortezza, anzi s' accorda, e face
Se vergognosa, e la vergogna audace.

18 La vergine tra 'l vulgo uscì soletta;
Non coprì sue bellezze, e non l' espose;
Raccolse gli occhi, andò nel vel ristretta,
Con ischive maniere e generose:
Non sai ben dir s' adorna, o se negletta,
Se caso od arte il bel volto compose;
Di natura, d' amor, de' cieli amici
Le negligenze sue sono artifici.

19 Mirata da ciascun, passa e non mira
L' altera donna, e innanzi al re sen viene;
Nè, perchè irato il veggia, il piè ritira,
Ma il fero aspetto intrepida sostiene.
Vengo, signor, gli disse, e 'ntanto l' ira
Prego sospenda, e 'l tuo popolo affrene;
Vengo a scoprirti, e vengo a darti preso
Quel reo che cerchi, onde sei tanto offeso.

20 All' onesta baldanza, all' improvviso
Folgorar di bellezze altere e sante,
Quasi confuso il re, quasi conquiso,
Frenò lo sdegno, e placò il fier sembiante.
S' egli era d' alma, o se costei di viso
Severa manco, ei divenìane amante;
Ma ritrosa beltà ritroso core
Non prende, e sono i vezzi esca d' amore.

21 Fu stupor, fu vaghezza, e fu diletto,
S' amor non fu, che mosse il cor villano.
Narra, èi le dice, il tutto: ecco io commetto
Che non s' offenda il popol tuo cristiano.
Ed ella: Il reo si trova al tuo cospetto;
Opra è 'l furto, signor, di questo mano;
Io l' immagine tolsi; io son colei
Che tu ricerchi, e me punir tu dèi.

22 Così al pubblico fato il capo altero
Offerse, e 'l volse in sè sola raccorre.
Magnanima menzogna! or quando è il vero
Sì bello, che si possa a te preporre?
Riman sospeso, e non sì tosto il fero
Tiranno all' ira, come suol, trascorre:
Poi la richiede: Io vo' che tu mi scopra
Chi diè consiglio, e chi fu insieme all' opra.

23 Non volsi far della mia gloria altrui
Nè pur minima parte, ella gli dice;
Sol di me stessa io consapevol fui,
Sol consigliera, e sola esecutrice.
Dunque in te sola, ripigliò colui,
Caderà l' ira mia vendicatrice.
Disse ella: È giusto; esser a me conviene,
Se fui sola all' onor, sola alle pene.

24 Qui comincia il tiranno a risdegnarsi;
Poi le dimanda: Ov' hai l' immago ascosa?
Non la nascosi, a lui risponde; io l' arsi:
E l' arderla stimai laudabil cosa.
Così almen non potrà più violarsi
Per man di miscredenti ingiurïosa.
Signore, o chiedi il furto, o il ladro chiedi:
Quel non vedrai in eterno, e questo il vedi.

25 Benchè nè furto è il mio, nè ladra io sono:
Giusto è ritor ciò ch' a gran torto è tolto.
Or, questo udendo, in minaccevol suono
Freme il tiranno, e 'l fren dell' ira è sciolto.
Non speri più di ritrovar perdono
Cor pudico, alta mente, e nobil volto;
E 'ndarno Amor contra lo sdegno crudo
Di sua vaga bellezza a lei fa scudo.

26 Presa è la bella donna; e incrudelito
Il re la danna entro un incendio a morte.
Già 'l velo e 'l casto manto è a lei rapito;
Stringon le molli braccia aspre ritorte.
Ella si tace; e in lei non sbigottito,
Ma pur commosso alquanto è 'l petto forte;
E smarrisce il bel volto in un colore
Che non è pallidezza, ma candore.

27 Divulgossi il gran caso; e quivi tratto
Già 'l popol s' era: Olindo anco v' accorse;
Chè, dubbia la persona, e certo il fatto,
Venìa che fosse la sua donna in forse.
Come la bella prigioniera in atto
Non pur di rea, ma di dannata ei scorse;
Come i ministri al duro ufficio intenti
Vide, precipitoso urtò le genti.

28 Al re gridò: Non è, non è già rea
Costei del furto, e per follìa sen vanta.
Non pensò, non ardì, nè far potea
Donna sola e inesperta opra cotanta.
Come ingannò i custodi, e della Dea
Con qual arti involò l' immagin santa?
Se 'l fece, il narri. Io l' ho, signor, furata.
(Ahi tanto amò la non amante amata!)

29 Soggiunse poscia: Io là, donde riceve
L' alta vostra meschita e l' aura e 'l die,
Di notte ascesi, e trapassai per breve
Foro, tentando inaccessibil vie.
A me l' onor, la morte a me si deve;
Non usurpi costei le pene mie:
Mie son quelle catene, e per me questa
Fiamma s' accende, e 'l rogo a me s' appresta.

30 Alza Sofronia il viso, e umanamente
Con occhi di pietade in lui rimira.
A che ne vieni, o misero innocente?
Qual consiglio o furor ti guida o tira?
Non son io dunque senza te possente
A sostener ciò che d' un uom può l' ira?
Ho petto anch' io, ch' ad una morte crede
Di bastar solo, e compagnia non chiede.

31 Così parla all' amante; e nol dispone
Sì ch' egli si disdica, e pensier mute.
Oh spettacolo grande, ove a tenzone
Sono amore e magnanima virtute;
Ove la morte al vincitor si pone
In premio, e 'l mal del vinto è la salute!
Ma più s' irrita il re, quant' ella ed esso
È più constante in incolpar sè stesso.

32 Pargli che vilipeso egli ne resti,
E che 'n disprezzo suo sprezzin le pene.
Credasi, dice, ad ambo; e quella e questi
Vinca, e la palma sia qual si conviene.
Indi accenna ai sergenti, i quai son presti
A legar il garzon di lor catene.
Sono ambo stretti al palo stesso, e vôlto
È il tergo al tergo, e 'l volto ascoso al volto.

33 Composto è lor d' intorno il rogo omai,
E già le fiamme il mantice v' incita;
Quando il fanciullo in dolorosi lai
Proruppe, e disse a lei ch' è seco unita:
Questo dunque è quel laccio ond' io sperai
Teco accoppiarmi in compagnia di vita?
Questo è quel foco ch' io credea che i cori
Ne dovesse infiammar d' eguali ardori?

34 Altre fiamme, altri nodi amor promise;
Altri ce n' apparecchia iniqua sorte.
Troppo, ahi! ben troppo ella già noi divise;
Ma duramente or ne congiunge in morte.
Piacemi almen, poichè in sì strane guise
Morir pur dèi, del rogo esser consorte
Se del letto non fui: duolmi il tuo fato;
Il mio non già, pioch' io ti moro a lato.

35 Ed oh mia sorte avventurosa appieno!
Oh fortunati miei dolci martiri!
S' impetrerò che, giunto seno a seno,
L' anima mia nella tua bocca io spiri;
E, venendo tu meco a un tempo meno,
In me fuor mandi gli ultimi sospiri.
Così dice piangendo: ella il ripiglia
Söavemente, e in tai detti il consiglia:

36 Amico, altri pensieri, altri lamenti
Per più alta cagione il tempo chiede.
Che non pensi a tue colpe, e non rammenti
Qual Dio promette ai buoni ampia mercede?
Soffri in suo nome, e fian dolci i tormenti;
E lieto aspira alla superna sede.
Mira il ciel com' è bello; e mira il Sole,
Ch' a sè par che n' inviti e ne console.

37 Qui il vulgo de' Pagani il pianto estolle;
Piange il Fedel, ma in voci assai più basse.
Un non so che d' inusitato e molle
Par che nel duro petto al re trapasse:
Ei presentillo, e si sdegnò; nè volle
Piegarsi, e gli occhi torse, e si ritrasse.
Tu sola il duol comun non accompagni,
Sofronia; e, pianta da ciascun, non piagni.

38 Mentre sono in tal rischio ecco un guerriero
(Chè tal parea) d' alta sembianza e degna;
E mostra, d' arme e d' abito straniero,
Che di lontan peregrinando vegna.
La tigre, che sull' elmo ha per cimiero,
Tutti gli occhi a sè trae: famosa insegna;
Insegna usata da Clorinda in guerra:
Onde la credon lei; nè il creder erra.

39 Costei gl' ingegni femminili e gli usi
Tutti sprezzò sin dall' etate acerba;
Ai lavori d' Aracne, all' ago, ai fusi
Inchinar non degnò la man superba;
Fuggì gli abiti molli e i lochi chiusi,
Chè ne' campi onestate anco si serba:
Armò d' orgoglio il volto, e si compiacque
Rigido farlo; e pur rigido piacque.

40 Tenera ancor, con pargoletta destra
Strinse e lentò d' un corridore il morso;
Trattò l' asta e la spada, ed in palestra
Indurò i membri, ed allenògli al corso:
Poscia o per via montana o per silvestra
L' orme seguì di fier lëone e d' orso;
Seguì le guerre; e in esse, e fra le selve,
Fera agli uomini parve, uomo alle belve.

41 Viene or costei dalle contrade Perse,
Perchè ai Cristiani a suo poter resista;
Bench' altre volte ha di lor membra asperse
Le piagge, e l' onda di lor sangue ha mista.
Or quinci in arrivando a lei s' offerse
L' apparato di morte a prima vista.
Di mirar vaga, e di saper qual fallo
Condanni i rei, sospinge oltre il cavallo.

42 Cedon le turbe; e i duo legati insieme
Ella si ferma a riguardar da presso:
Mira che l' una tace, e l' altro geme,
E più vigor mostra il men forte sesso;
Pianger lui vede in guisa d' uom cui preme
Pietà, non doglia, o duol non di sè stesso;
E tacer lei con gli occhi al ciel sì fisa,
Ch' anzi 'l morir par di qua giù divisa.

43 Clorinda intenerissi, e si condolse
D' ambeduo loro, e lacrimonne alquanto.
Pur maggior sente il duol per chi non duolse;
Più la move il silenzio, e meno il pianto.
Senza troppo indugiare ella si volse
Ad un uom che canuto avea da canto:
Deh! dimmi: chi son questi? ed al martòro
Qual li conduce o sorte o colpa loro?

44 Così pregollo: e da colui risposto
Breve, ma pieno, alle dimande fue.
Stupissi udendo, e immaginò ben tosto
Ch' egualmente innocenti eran que' due.
Già di vietar lor morte ha in sè proposto,
Quanto potranno i preghi o l' armi sue.
Pronta accorre alla fiamma, e fa ritrarla,
Che già s' appressa, ed a' ministri parla:

45 Alcun non sia di voi, che 'n questo duro
Ufficio oltra seguire abbia baldanza,
Sinch' io non parli al re: ben v' assicuro
Ch' ei non v' accuserà di tal tardanza.
Ubbidiro i sergenti, e mossi furo
Da quella grande sua regal sembianza.
Poi verso il re si mosse; e lui tra via
Ella trovò, che incontro a lei venìa.

46 Io son Clorinda, disse; hai forse intesa
Talor nomarmi; e qui, signor, ne vegno
Per ritrovarmi teco alla difesa
Della fede comune e del tuo regno.
Son pronta, imponi pure, ad ogni impresa;
L' alte non temo, e l' umili non sdegno:
Voglimi in campo aperto, o pur tra 'l chiuso
Delle mura impiegar, nulla ricuso.

47 Tacque; e rispose il re: Qual sì disgiunta
Terra è dall' Asia o dal cammin del Sole,
Vergine gloriosa, ove non giunta
Sia la tua fama, e l' onor tuo non vole?
Or che s' è la tua spada a me congiunta,
D' ogni timor m' affidi e mi console;
Non, s' esercito grande unito insieme
Fosse in mio scampo, avrei più certa speme.

48 Già già mi par ch' a giunger qui Goffredo
Oltra il dover indugi: or tu dimandi
Ch' impieghi io te: sol di te degne credo
L' imprese malagevoli e le grandi.
Sovra i nostri guerrieri a te concedo
Lo scettro, e legge sia quel che comandi.
Così parlava. Ella rendea cortese
Grazie per lodi; indi a parlar riprese:

49 Nova cosa parer devrà per certo
Che preceda a' servigi il guiderdone;
Ma tua bontà m' affida: io vo' che 'n merto
Del futuro servir que' rei mi done:
In don li chieggo; e pur, se 'l fallo è incerto,
Li danna inclementissima ragione:
Ma taccio questo, e taccio i segni espressi,
Ond' argomento l' innocenza in essi.

50 E dirò sol, ch' è qui comun sentenza
Che i Cristiani togliessero l' immago:
Ma discord' io da voi; nè però senza
Alta ragion del mio parer m' appago.
Fu delle nostre leggi irriverenza
Quell' opra far, che persüase il mago;
Chè non convien ne' nostri tempii a nui
Gl' idoli avere, e men gl' idoli altrui.

51 Dunque suso a Macon recar mi giova
Il miracol dell' opra; ed ei la fece
Per dimostrar che i tempii suoi con nova
Religïon contaminar non lece.
Faccia Ismeno incantando ogni sua prova,
Egli a cui le malìe son d' arme in vece:
Trattiamo il ferro pur noi cavalieri;
Quest' arte è nostra, e 'n questa sol si speri.

52 Tacque, ciò detto: e 'l re bench' a pietade
L' irato cor difficilmente pieghi,
Pur compiacer la volle, e 'l persüade
Ragione, e 'l move autorità di preghi.
Abbian vita, rispose, e libertade;
E nulla a tanto intercessor si neghi.
Siasi questa o giustizia, ovver perdono,
Innocenti gli assolvo, e rei li dono.

53 Così furon disciolti. Avventuroso
Ben veramente fu d' Olindo il fato,
Ch' atto potè mostrar che 'n generoso
Petto alfine ha d' amore amor destato.
Va dal rogo alle nozze, ed è già sposo
Fatto di reo, non pur d' amante amato:
Volse con lei morire; ella non schiva,
Poichè seco non muor, che seco viva.

54 Ma il sospettoso re stimò periglio
Tanta virtù congiunta aver vicina:
Onde, com' egli volse, ambo in esiglio
Oltre ai termini andâr di Palestina.
Ei, pur seguendo il suo crudel consiglio,
Bandisce altri Fedeli, altri confina.
Oh come lascian mesti i pargoletti
Figli, e gli antichi padri, e i dolci letti!

55 Dura divisïon! scaccia sol quelli
Di forte corpo e di feroce ingegno;
Ma 'l mansüeto sesso, e gli anni imbelli
Seco ritien, siccome ostaggi in pegno.
Molti n' andaro errando, altri rubelli
Fêrsi, e più che 'l timor potè lo sdegno.
Questi unìrsi co' Franchi, e gl' incontraro
Appunto il dì che in Emäús entraro.

56 Emäús e città, cui breve strada
Dalla regal Gerusalem disgiunge;
Ed uom, che lento a suo diporto vada,
Se parte mattutino, a nona giunge.
Oh quanto intender questo ai Franchi aggrada!
Oh quanto più 'l desìo gli affretta e punge!
Ma, perch' oltre il meriggio il Sol già scende,
Qui fa spiegare il Capitan le tende.

57 L'avean già tese, e poco era remota
L' alma luce del Sol dall' oceàno,
Quando duo gran baroni in veste ignota
Venir son visti, e 'n portamento estrano.
Ogni atto lor pacifico dinota
Che vengon come amici al Capitano.
Del gran re dell' Egitto eran messaggi,
E molti intorno hanno scudieri e paggi.

58 Alete è l' un, che da principio indegno
Tra le brutture della plebe è sorto;
Ma 'l innalzaro ai primi onor del regno
Parlar facondo e lusinghiero e scorto,
Pieghevoli costumi, e vario ingegno;
Al finger pronto, all' ingannare accorto;
Gran fabro di calunnie, adorne in modi
Novi, che sono accuse, e paion lodi.

59 L' altro è il circasso Argante, uom che straniero
Sen venne alla regal corte d' Egitto,
Ma de' satrapi fatto è dell' impero,
E in sommi gradi alla milizia ascritto:
Impazïente, inesorabil, fero,
Nell' arme infaticabile ed invitto,
D' ogni Dio sprezzator, e che ripone
Nella spada sua legge e sua ragione.

60 Chieser questi udïenza, ed al cospetto
Del famoso Goffredo ammessi entraro;
E in umil seggio e in un vestire schietto
Fra' suoi duci sedendo il ritrovaro:
Ma verace valor, benchè negletto,
È di sè stesso a sè fregio assai chiaro.
Piccol segno d' onor gli fece Argante,
In guisa pur d' uom grande e non curante:

61 Ma la destra si pose Alete al seno,
E chinò il capo, e piegò a terra i lumi;
E l' onorò con ogni modo appieno,
Che di sua gente portino i costumi.
Cominciò poscia; e di sua bocca uscièno
Più che mèl dolci d' eloquenza i fiumi:
E perchè i Franchi han già il sermone appreso
Della Sorìa, fu ciò ch' ei disse, inteso.

62 O degno sol, cui d' ubbidire or degni
Questa adunanza di famosi eroi,
Che per l' addietro ancor le palme e i regni
Da te conobbe e dai consigli tuoi;
Il nome tuo, che non riman tra i segni
D' Alcide, omai risuona anco fra noi;
E la fama, d' Egitto in ogni parte,
Del tuo valor chiare novelle ha sparte.

63 Nè v' è fra tanti alcun che non l' ascolte,
Com' egli suol le meraviglie estreme:
Ma dal mio re con istupore accolte
Sono non sol, ma con diletto insieme;
E s' appaga in narrarle anco più volte,
Amando in te ciô ch' altri invidia e teme:
Ama il valore, e volontario elegge
Teco unirsi d' amor, se non di legge.

64 Da sì bella cagion dunque sospinto,
L' amicizia e la pace a te richiede;
E 'l mezzo, onde l' un resti all' altro avvinto,
Sia la virtù, s' esser non può la fede.
Ma, perchè inteso avea che t' eri accinto
Per iscacciar l' amico suo di sede,
Volse, pria ch' altro male indi seguisse,
Ch' a te la mente sua per noi s' aprisse.

65 E la sua mente è tal: che s' appagarti
Vorrai di quanto hai fatto in guerra tuo,
Nè Giudea molestar, nè l' altre parti
Che ricopre il favor del regno suo,
Ei promette all' incontro assecurarti
Il non ben fermo stato: e se voi duo
Sarete uniti, or quando i Turchi e i Persi
Potranno unqua sperar di rïaversi?

66 Signor, gran cose in picciol tempo hai fatte,
Che lunga età porre in obblìo non puote:
Eserciti e città vinti e disfatte,
Superati disagi e strade ignote;
Sì ch' al grido o smarrite o stupefatte
Son le provincie intorno e le remote:
E, se bene acquistar puoi novi imperi,
Acquistar nova gloria indarno speri.

67 Giunta è tua gloria al sommo: e per l' innanzi
Fuggir le dubbie guerre a te conviene:
Ch' ove tu vinca, sol di stato avanzi,
Nè tua gloria maggior quinci diviene;
Ma l' imperio acquistato e preso dianzi,
E l' onor perdi, se 'l contrario avviene.
Ben gioco è di fortuna audace e stolto
Por contra 'l poco e 'ncerto il certo e 'l molto.

68 Ma il consiglio di tal, cui forse pesa
Ch' altri gli acquisti a lungo andar conserve;
E l' aver sempre vinto in ogni impresa;
E quella voglia natural che ferve,
E sempre è più ne' cor più grandi accesa,
D' aver le genti tributarie e serve;
Faran per avventura a te la pace
Fuggir più che la guerra altri non face.

69 T' esorteranno a seguitar la strada
Che t' è dal fato largamente aperta,
A non depor questa famosa spada,
Al cui valore ogni vittoria è certa,
Finchè la legge di Macon non cada,
Finchè l' Asia per te non sia deserta:
Dolci cose ad udire, e dolci inganni,
Ond' escon poi sovente estremi danni.

70 Ma, s' animosità gli occhi non benda
Nè il lume oscura in te della ragione,
Scorgerai ch' ove tu la guerra prenda,
Hai di temer, non di sperar cagione:
Chè fortuna qua giù varia a vicenda,
Mandandoci venture or triste or buone;
Ed a' voli troppo alti e repentini
Sogliono i precipizi esser vicini.

71 Dimmi; s' a' danni tuoi l' Egitto move,
D' oro e d' armi potente e di consiglio;
E s' avvien che la guerra anco rinnove
Il Perso e 'l Turco e di Cassano il figlio;
Quai forze opporre a sì gran furia, o dove
Ritrovar potrai scampo al tuo periglio?
T' affida forse il re malvagio greco,
Il qual dai sacri patti unito è teco?

72 La fede greca a chi non è palese?
Tu da un sol tradimento ogn' altro impara;
Anzi da mille, perchè mille ha tese
Insidie a voi la gente infida, avara.
Dunque chi dianzi il passo a voi contese,
Per voi la vita esporre or si prepara?
Chi le vie, che comuni a tutti sono,
Negò, del proprio sangue or farà dono?

73 Ma forse hai tu riposta ogni tua speme
In queste squadre, ond' ora cinto siedi.
Quei che sparsi vincesti, uniti insieme
Di vincer anco agevolmente credi;
Sebben son le tue schiere or molto sceme
Tra le guerre e i disagi, e tu tel vedi;
Sebben novo nemico a te s' accresce,
E co' Persi e co' Turchi Egizi mesce.

74 Or, quando pur estimi esser fatale
Che non ti possa il ferro vincer mai,
Siati concesso; e siati appunto tale
Il decreto del Ciel, qual tu tel fai.
Vinceratti la fame: a questo male
Che rifugio, per dio, che schermo avrai?
Vibra contra costei la lancia, e stringi
La spada, e la vittoria anco ti fingi.

75 Ogni campo d' intorno arso e distrutto
Ha la provida man degli abitanti;
E in chiuse mura e in alte torri il frutto
Riposto, al tuo venir più giorni avanti.
Tu, ch' ardito sin qui ti sei condutto,
Onde speri nutrir cavalli e fanti?
Dirai: L' armata in mar cura ne prende.
Dai venti adunque il viver tuo dipende?

76 Comanda forse tua fortuna ai venti,
E gli avvince a sua voglia, e li dislega?
Il mar, ch' ai preghi è sordo ed ai lamenti,
Te solo udendo, al tuo voler si piega?
O non potranno pur le nostre genti,
E le Perse e le Turche, unite in lega,
Così potente armata in un raccorre,
Che a questi legni tuoi si possa opporre?

77 Doppia vittoria a te, signor, bisogna,
S' hai dell' impresa a riportar l' onore.
Una perdita sola alta vergogna
Può cagionarti, e danno anco maggiore:
Ch' ove la nostra armata in rotta pogna
La tua, qui poi di fame il campo more;
E se tu sei perdente, indarno poi
Saran vittorïosi i legni tuoi.

78 Ora se in tale stato anco rifiuti
Col gran re dell' Egitto e pace e tregua,
(Diasi licenza al ver) l' altre virtuti
Questo consiglio tuo non bene adegua.
Ma voglia il Ciel che 'l tuo pensier si muti,
S' a guerra è vôlto, e che 'l contrario segua,
Sì che l' Asia respiri omai dai lutti,
E goda tu della vittoria i frutti.

79 Nè voi, che del periglio e degli affanni
E della gloria a lui sete consorti,
Il favor di fortuna or tanto inganni,
Che nove guerre a provocar v' esorti;
Ma, qual nocchier che dai marini inganni
Ridutti ha i legni ai desïati porti,
Raccor dovreste omai le sparse vele,
Nè fidarvi di novo al mar crudele.

80 Qui tacque Alete: e 'l suo parlar seguiro
Con basso mormorar que' forti eroi;
E ben negli atti disdegnosi apriro
Quanto ciascun quella proposta annoi.
Il Capitan rivolse gli occhi in giro
Tre volte e quattro, e mirò in fronte i suoi;
E poi nel volto di colui gli affisse,
Ch' attendea la risposta, e così disse:

81 Messaggier dolcemente a noi sponesti
Ora cortese or minaccioso invito.
Se 'l tuo re m'ama, e loda i nostri gesti,
È sua mercede, e m' è l' amor gradito.
A quella parte poi, dove protesti
La guerra à noi del Paganesmo unito,
Risponderò, come da me si suole,
Liberi sensi in semplici parole.

82 Sappi che tanto abbiam finor sofferto
In mare, in terra, all' aria chiara e scura,
Solo acciocchè ne fosse il calle aperto
A quelle sacre e venerabil mura,
Per acquistar appo Dio grazia e merto,
Togliendo lor di servitù sì dura;
Nè mai grave ne fia per fin sì degno
Esporre onor mondano e vita e regno:

83 Chè non ambizïosi avari affetti
Ne spronaro all' impresa, e ne fur guida.
Sgombri il Padre del ciel dai nostri petti
Peste sì rea, s' in alcun pur s' annida;
Nè soffra che l' asperga o che l' infetti
Di venen dolce che piacendo ancida.
Ma la sua man, che i duri cor penètra
Söavemente, e gli ammollisce e spetra,

84 Questa ha noi mossi, e questa ha noi condutti,
Tratti d' ogni periglio e d' ogni impaccio;
Questa fa piani i monti, e i fiumi asciutti,
L' ardor toglie alla state, al verno il ghiaccio;
Placa del mare i tempestosi flutti,
Stringe e rallenta questa a' venti il laccio:
Quindi son l' alte mura aperte ed arse,
Quindi l' armate schiere uccise e sparse;

85 Quindi l' ardir, quindi la speme nasce,
Non dalle frali nostre forze e stanche,
Non dall' armata, e non da quante pasce
Genti la Grecia, e non dall' armi Franche.
Purch' ella mai non ci abbandoni e lasce,
Poco debbiam curar ch' altri ci manche.
Chi sa come difende e come fere,
Soccorso a' suoi perigli altro non chere.

86 Ma quando di sua äita ella ne privi
Per gli error nostri, o per giudizi occulti,
Chi fia di noi ch' esser sepulto schivi
Ove i membri di Dio fur già sepulti?
Noi morirem, nè invidia avremo ai vivi;
Noi morirem, ma non morremo inulti:
Nè l' Asia riderà di nostra sorte,
Nè pianta fia da noi la nostra morte.

87 Non creder già che noi fuggiam la pace,
Come guerra mortal si fugge e pave;
Chè l' amicizia del tuo re ne piace,
Nè d' unirci con lui ne sarà grave:
Ma s' al suo imperio la Giudea soggiace,
Tu 'l sai: perchè tal cura ei dunque n' áve?
De' regni altrui l' acquisto ei non ci vieti,
E regga in pace i suoi tranquilli e lieti.

88 Così rispose; e di pungente rabbia
La risposta ad Argante il cor trafisse:
Nè 'l celò già, ma con enfiata labbia
Si trasse avanti al Capitano, e disse:
Chi la pace non vuol, la guerra s'abbia;
Chè penuria giammai non fu di risse:
E ben la pace ricusar tu mostri,
Se non t' acqueti ai primi detti nostri.

89 Indi il suo manto per lo lembo prese,
Curvollo, e fenne un seno; e, 'l seno sporto,
Così pur anco a ragionar riprese,
Via più che prima dispettoso e torto:
O sprezzator delle più dubbie imprese,
E guerra e pace in questo sen t' apporto:
Tua sia l' elezïone; or ti consiglia
Senz' altro indugio, e, qual più vuoi, ti piglia.

90 L' atto fero e 'l parlar tutti commosse
A chiamar guerra in un concorde grido,
Non attendendo che risposto fosse
Dal magnanimo lor duce Goffrido.
Spiegò quel crudo il seno, e 'l manto scosse.
Ed, A guerra mortal, disse, vi sfido.
E 'l disse in atto sì feroce ed empio,
Che parve aprir di Giano il chiuso tempio.

91 Parve ch' aprendo il seno indi träesse
Il furor pazzo e la discordia fera,
E che negli occhi orribili gli ardesse
La gran face d' Aletto e di Megera.
Quel grande già, che 'ncontra il cielo eresse
L' alta mole d' error, forse tal era;
E in cotal atto il rimirò Babelle
Alzar la fronte, e minacciar le stelle.

92 Soggiunse allor Goffredo: Or riportate
Al vostro re, che venga e che s' affretti;
Chè la guerra accettiam che minacciate:
E s' ei non vien, fra 'l Nilo suo n' aspetti.
Accomiatò lor poscia in dolci e grate
Maniere, e gli onorò di doni eletti:
Ricchissimo ad Alete un elmo diede,
Ch' a Nicea conquistò fra l' altre prede:

93 Ebbe Argante una spada; e 'l fabro egregio
L' else e 'l pomo le fe gemmato e d' oro
Con magistero tal, che perde il pregio
Della ricca materia appo il lavoro.
Poi che la tempra e la ricchezza e 'l fregio
Sottilmente da lui mirati fôro,
Disse Argante al Buglion: Vedrai ben tosto
Come da me il tuo dono in uso è posto.

94 Indi, tolto congedo, è da lui ditto
Al suo compagno: Or ce n' andremo omai,
Io vêr Gerusalem, tu verso Egitto;
Tu col Sol novo, io co' notturni rai;
Ch' uopo o di mia presenza o di mio scritto
Esser non può colà dove tu vai:
Reca tu la risposta; io dilungarmi
Quinci non vo', dove si trattan l' armi.

95 Così di messaggier fatto è nimico,
Sia fretta intempestiva, o sia matura:
La ragion delle genti e l' uso antico
S' offenda, o no, nè 'l pensa egli, nè 'l cura.
Senza risposta aver, va per l' amico
Silenzio delle stelle all' alte mura,
D' indugio impazïente; ed a chi resta
Già non men la dimora anco è molesta.

96 Era la notte allor ch' alto riposo
Han l' onde e i venti, e parea muto il mondo;
Gli animai lassi, e quei che 'l mare ondoso,
O de' liquidi laghi alberga il fondo,
E chi si giace in tana, o in mandra ascoso,
E i pinti augelli, nell' obblìo giocondo,
Sotto il silenzio de' secreti orrori,
Sopìan gli affanni, e raddolciano i cori.

97 Ma nè 'l campo Fedel, nè 'l Franco duca
Sì discioglie nel sonno, o pur s' accheta;
Tanta in lor cupidigia è che riluca
Omai nel ciel l' alba aspettata e lieta,
Perchè il cammin lor mostri, e li conduca
Alla città ch' al gran passaggio è meta:
Mirano ad or ad or se raggio alcuno
Spunti, o rischiari della notte il bruno.

NOTES.

CANTO I.

ARGUMENT.

Proem: Invocation of the Muse: Address to Alfonso (1–5). The scene opens on the plains of Tortosa, where, after the capture of Antioch, the Crusaders lie encamped. Gabriel is sent from Heaven to bid Godfrey summon a council for the election of a commander-in-chief, and arouse the flagging zeal of the army, so that the great object of the war, the capture of Jerusalem, may be no longer neglected (5–20). Godfrey's speech to the Council (21–28). Peter the Hermit advises the election of a chief (30–31). Godfrey is chosen by the Council, and hailed by the soldiery. At daybreak on the morrow the host passes in review before its new leader (32–35). The catalogue of the various nations and their chief captains. The French, whose leader, Ugo, has already perished, under Clotharius (37). Robert and his Normans. William, Archbishop of Orange, and Ademar, Archbishop of Puy (39). Baldwin with his Boulognese, and his brother's troops. Stephen of Blois. Guelfo of Este. The fair-haired Flemings, led by a second Robert, a thousand strong. The 'British squadron,' not much more numerous, commanded by William, the youngest son of Rufus (44). Tancred the Norman, whose love for a fair Paynim adversary forms a romantic digression (46–49). One small band of Greeks under Tatinus. The last squadron of the cavalry, commanded by Dudon, is accompanied by Eustace, brother to Godfrey, Otto de' Visconti, Edward, an English baron, and his wife Gildippe, and Rinaldo (60). The foot soldiers next march past with Raymond of Toulouse at their head. Stephen of Amboise with five thousand. Alcastus with six thousand Swiss. Lastly, Camillo and his Romans bear the Papal standard in the rear (64).

Godfrey assembles the captains, and discloses his intention of marching forthwith on Jerusalem. His speech is received with enthusiasm. Having learnt that the King of Egypt is approaching towards Gaza, Godfrey sends his messenger Henry to Greece to

hasten the arrival of auxiliaries under Sweyn of Norway (70). On the morrow the Christian host begins its southward march. The King of Tripoli sends gifts, and Godfrey, leaving that city unmolested, leads his army by the sea coast, so that the fleets may supply provisions on the way. Aladin, King of Jerusalem, hearing of the approach of the Crusaders, is filled with terror and impotent rage, which he would fain vent on the Christians in the sacred city; but fear restrains his intended slaughter, and he contents himself with devastating the fields, and poisoning the springs, of the surrounding country. Then, having hastily repaired the ramparts of the city, and collected a mercenary force, he awaits the assault.

Stanza 1, line 1. This first stanza bears considerable resemblance to the opening of Virgil's Aeneid; 'Arma virumque cano. . . . multum ille et terris jactatus et alto. . . . Multa quoque et bello passus. . . .' —'Arms and the man I sing. . . . much was he storm-tossed on land and sea. . . . much too in war he suffered.'

Armi: the plural from the form 'arme'; as 5. 8, and ii. 1. 1. But see 21. 3. 'Il y a des noms féminins terminés en *a* qui peuvent également se terminer en *e* sans changer de genre, tels que *l'arma* ou *l'arme*.' Robello, vi. Nouns that end in *e* in the singular may be either masculine or feminine. Cp. xiv. 1. **Pietose** refers to the sacred object of the war. 'Pio,' 'pietà,' have the double meaning of 'pious' and 'pitiful.'

Capitano, i.e. Godfrey; concerning whom see on stanza 8.

2. **gran.** The words 'bello,' 'santo,' 'quello,' often lose their last syllable before a *masculine* noun which begins with a consonant: and 'grande' may be written 'gran' before masculines or feminines, whether singular or plural.

liberò. It will be of advantage to notice that the terminal accent in verbs is confined to the 1st and 3rd persons of the future, and to the 3rd of the perfect, which last 'if not accented might be misunderstood for the present indicative.' Thus 'comprò,' 'vendè,' 'servì' are distinguished from 'compro' (1st pers.), 'vende' (3rd), 'servi' (2nd). The accent is in some cases probably due to the contraction from the Latin. Thus 'servi' = servit; 'servì' = serviit.

3. **senno**, wisdom. 'Who much in council much in field sustained.' (Hoole.) Similarly Dante says, 'Fece con senno assai e con la spada.' (Inf. xvi. 39.)

mano is feminine by exception, keeping the gender of the Latin 'manus,' as is also the case with 'eco,' and the poetical forms 'imago,' 'Carthago' 'Dido,' etc.

5. **invan. . . . invano:** see Remarks i. **Inferno.** This refers especially to the enchantments of Armida, and the mage Ismeno. See on ii. 1. 2.

6. **Libia.** The name Libya was often applied by the Greeks and Romans to the whole of Africa. Here it means more particularly Egypt; but in the Egyptian army that was defeated at Ascalon there were troops which had been drawn from the nations of the interior. See p. x.

7. **diè** is a short form of 'diede,' 3rd sing. perfect of 'dare.' Irregular perfects, which suffer a radical change of stem, do not generally (unless contracted) take the terminal accent. Thus 'disse,' 'vide,' and, in the next line, 'ridusse.' **Sotto a.** Such combinations of prepositions are not uncommon in Italian. Thus 'incontro a,' 6. 8, 'in su,' 'sovra a,' 'sotto da' (both of which latter are used by Dante). Perhaps in such cases one is rather an adverb than a preposition.

2. Although this is a reminiscence of Virgil's 'Musa mihi causas refera. . . .' yet it is none of the Pierian Nine that Tasso invokes for his sacred poem. He is said by some to address the Virgin Mary. **Caduchi.** For the formation of the plural of such words there is no invariable rule. Perhaps one of the best is that given by Robello (v): 'Les noms qui ont leur terminaison *co* ou *go*, précédée d'une voyelle, forment leur pluriel en *ci* et *gi*.' To this rule, however, there are about fifty exceptions, amongst which is 'caduco.'

2. Helicon, a mountain range in Boeotia, from which rose the streams Aganippe and Hippocrene, was sacred to Apollo and the Muses.

3–4. I cannot doubt that this description was inspired by some picture. It reminds one forcibly of the Venetian masters, especially of Tintoretto. When we consider that the stanza was composed soon after a visit to Venice, and at no great distance from Venice, and at the very period when that 'fulmine della pintura' (as he is called on his monument in the Doge's Palace) was at the zenith of his glory, the idea seems far from fanciful.

6. **Rischiara,** 'illumine,' or 'unfold.' From Lat. 're-ex-clarus.' See Rem. iv.

7. 'If I entwine fancies with truth.' **Fregio,** ornament, is our word 'frieze.' Cp. French 'frise,' 'fraise.' In Low Latin we find 'frisii panni,' 'vestimenta de Fresarum provincia' (cloths from Friesland), from which use of the word came the more general meaning of 'curled,' and 'well got up'; hence it was applied to ornament of all kinds. Tasso here uses it in keeping with its original sense. A rule applicable to such plurals as 'fregi' may be stated thus—If the *io* is preceded by *c*, *ch*, *g*, *gl* (in which case the *i* is merely a connecting vowel) the plural may end in *i* instead of *j* (now generally written *ii*, or even simple *i*).

3. 1. **Sai che là corre.** Notice the indicative used in a dependent sentence; Rem. x. **Versi**: subj. from 'versare,' to overturn or pour forth.

2. **Lusinghier**: connected with Latin 'laus,' 'laudare' (praise), whence also O. Fr. 'losenge,' and modern Fr. 'louange.' Parnassus, a mountain range near Delphi and a haunt of the Muses here represents Poetry.

3. The Italians, as other nations, allow such rhymes as 'versi . . versi,' provided that the meanings of the two words are different. See on Dante, Inf. iii. 91; Clar. Press.

4. **schivo** or **schifo** is perhaps connected with Germ. 'scheu,' and our 'shy.' **Schifo** is used as a noun by Dante (Inf. xxxi. 122), meaning 'disdain.' **Allettando**: see Rem. iv. **Persuaso**: see Rem. viii.

5. This idea is from the Latin poet Lucretius (i. 935, iv. 11).

'Sed veluti pueris absinthia tetra medentes
Cum dare conantur, prius oras pocula circum
Contingunt mellis dulci flavoque liquore,
Ut puerorum aetas improvida ludificetur
Labrorum tenus, interea perpotet amarum
Absinthi laticem, deceptaque non capiatur,
Sed potius tali pacto recreata valescat.'

'But as when physicians attempt to give fetid wormwood to children, they first smear the edges round the cups with sweet and golden syrup of honey, so that unsuspicious childhood may be beguiled as far as the lips; meanwhile it drains the bitter fluid of wormwood, and though deceived is not betrayed, but rather revives and grows strong by such means.'

5. **fanciul.** Such words, when they drop the final *o*, lose with it an *l*. Thus 'quel,' 'bel,' etc.

6. **orlo**, an edge, is from the Latin word (which Lucretius uses in the above passage) 'ora,' through the usual diminutive form 'orula.'

4. 1. It was in 1565 that the Cardinal Luigi of Este introduced Tasso to the court of his brother Alfonso II, at Ferrara. The poem was probably begun before this date, and this and the following stanza may have been inserted afterwards. **Ritogli**, from 'ritogliere,' or 'ritorre' irregular verb. 'Thou who recoverest me from . . .' In l. 5, **accogli** is the imperative.

3. **gli scogli**: see on 2. 7.

4. **absorto.** Compare Ariosto, c. iv. 'Questo so ben ch'io fui dal mare absorto.' From 'absorbere' or 'assorbere,' to suck up, engulph: hence 'assorto' also means 'preoccupied,' and 'dreamy.'

7. **fia che**, it shall be that. **Fia** (Lat. fiet) is used for 'sarà.'

8. **Osi**: subj., Rem. x. 'Dare to write of thee that which now (thereof) it signifies.' For **ne** see Rem. ii. **Accennare** means 'to

make a sign' ('cenno'), 'to beckon,' and also 'to hint at.' Thus 'm' è stato accennato,' I had a hint of it.

5. 1–2. **ben** or **bene** is often used for emphasis, and may be translated by 'indeed,' or 'quite.' From **s' egli** to **preda** the sentence is hypothetical, the main construction being 'È ben ragione . . . Ch' a te . . . conceda.' **Egli avverrà,** 'it shall come to pass.' Tasso's words have a ring of despair. Many Italian poets, Petrarch among the number, had with more or less earnestness raised their voices to incite new Crusades; but few except Dante saw and lamented the ruin that was overwhelming their Church and Nation by means of internal divisions. **Unqua,** 'ever'; Lat. 'unquam.' **Si veda**: Rem. v.

4. 'Strive to regain from savage Thrace. . . .' **Ritor** for 'ritorre.' Rem. i. This is no mere poetical exaggeration, for, in the times of Tasso, there existed great suspicion and alarm occasioned by the Ottoman kingdom that had established itself by force in Europe. In the preceding century (1453) the Turks had captured Jerusalem, and during Tasso's life they had appeared more than once before the walls of Vienna.

6. **a te conceda.** The subject to 'conceda' is 'il popol di Cristo.' Another reading is 'altri conceda,' which would mean 'one should grant.' **Altri** is used like 'on' in French; and very often stands for 'God'—a sense that it may have here.

6. 1. **Già 'l sesto anno . . .** This is not historically true. The various streams of Crusaders crossed over in 1096 and 1097. Nicaea was taken on June 20, 1097. Between that date therefore and the capture of Jerusalem on July 15, 1099, only a little more than two years elapsed. The action of the poem begins about May 1099, when the Crusaders are on their way from Antioch to Jerusalem.

3. The following graphic description of the taking of Nicaea, the capital of Soliman, the Turkish Sultan, near the Propontis, is given by Gibbon. 'The lofty and solid walls of Nice were covered by a deep ditch, and flanked by 370 towers; and on the verge of Christendom the Moslems were trained in arms, and inflamed by religion. Before this city the French princes occupied their stations, and prosecuted their attacks without correspondence or subordination. . . . . In the siege of Nice the arts and engines of antiquity were employed by the Latins: the mine and the battering-ram, the tortoise, and the belfrey or movable turret, artificial fire, and the *catapult* and *balist*, the sling, and the cross-bow for the casting of stones and darts. In the space of seven weeks much labour and blood were expended, and some progress, especially by Count Raymond, was made on the side of the besiegers. But the Turks could protract their resistance, and secure their escape, as long as they were masters of the lake Ascanius, which stretches several miles to the westward of the city, The means of conquest were supplied by

the prudence and industry of Alexius; a great number of boats was transported on sledges from the sea to the lake; they were filled with the most dexterous of his archers: the flight of the Sultana was intercepted; Nice was invested by land and water; and a Greek emissary persuaded the inhabitants to accept his master's protection, and to save themselves by a timely surrender from the rage of the savages of Europe. In the moment of victory, or at least of hope, the crusaders, thirsting for blood and plunder, were awed by the imperial banner that streamed from the citadel; and Alexius guarded with special vigilance this important conquest. The murmurs of the chiefs were stifled by honour or interest; and after a halt of nine days they directed their march towards Phrygia.' (Chap. lviii.) Tasso's expression, 'per assalto,' is therefore not strictly correct.

4–6. The 'art' with which Antioch was taken may be gathered from the following facts. After an investment of seven months, during which the besiegers no less than the besieged suffered severely from famine, the capture of Antioch seemed as remote as ever. But, during a short truce, the crafty and ambitious Bohemond, whom Gibbon well terms the Latin Ulysses, succeeded in gaining the traitorous confidence of a certain Armenian by name Phirouz ('Pirro,' canto vii. 67), a pervert from Christianity, who held the command of three important towers. When all had been arranged between the two, Bohemond brought the proposal before the council of Christian chiefs, claiming the sovereignty of Antioch as his reward. But the honour, or the envy, of these knights rejected the treachery with scorn, until, alarmed by the rumoured approach of a vast Turkish army under Kerboga, they yielded to Bohemond's arguments. Phirouz, though suspected and narrowly eyed by the emir, concerted his plans with secrecy and despatch. His brother, who opposed his intentions, he stabbed and threw from a tower into the city moat. At a fixed hour the Christian army broke up their camp, and began, as it appeared, their southward march. But during the night they retraced their steps in haste, and, after some hesitation, Bohemond and some of the boldest, scaled the city wall by means of a rope ladder, and were received by the renegade. In the rush that was then made the battlement, to which the ladder was fastened, gave way, and many fell from the lofty wall into the moat. But, in spite of the confusion and dismay occasioned by this, several of the towers were seized by those who had already gained the summit, and a gate was at length burst open to admit the mass of the troops. In a short time the whole of Antioch was in the hands of the Christians, except the citadel. The emir Cassano (ii. 70), or Akhy-Syan (Baghasian), while endeavouring to escape from the city, was slain. But in a short time arrived the innumerable host of Kerboga, prince of Mosul, by whom the Christians

were in their turn besieged in Antioch. In the elation of victory, as on former occasions, the licence of the Crusading army had known no bounds. With ungovernable riot they had soon consumed or destroyed all the provisions in the city, and began to suffer from a second famine more terrible than the first. Many, both before and after the capture of Antioch, deserted the Christian camp, among whom were Hugh of Vermandois, Stephen of Chartres, and William Viscount of Melun, the ponderous strokes of whose axe had gained him the name of the *Carpenter*. Even Peter the Hermit was discovered by Tancred in the act of stealing away, and was brought back again to the tent of Bohemond. In the extremity of their despair, with starvation within the city and a hostile force of 600,000 Turks surrounding their walls, the minds of the soldiery turned with wild fanaticism to the guidance of visionaries and impostors. One such, Peter Bartholemy, a priest of Marseilles, had been informed in a vision by St. Andrew that the lance-head which had pierced the side of the Redeemer lay buried beneath the altar of St. Peter's Church in Antioch. With a jugglery, which at other times would have been too transparent, the priest himself drew forth from a pit that had been prepared the head of a Saracen lance wrapped in silk and gold. It was no time now for either leaders or people to question the grounds of their belief. Inflamed with the madness of religious enthusiasm, and goaded onward by despair, they burst forth from the gates, and while their excited feelings were still further aroused by the apparition of St. George, St. Theodore, and St. Maurice, who were seen issuing forth from the hills clad in white garments and resplendent arms, they fell upon the innumerable hosts of their enemies and routed them with immense slaughter (June 28, 1098). The seasonable fraud of the 'holy lance,' however useful it had proved, was made the subject of much ridicule and scepticism after danger had passed away. Peter Bartholemy was subjected to the painful ordeal of fire, through which he passed to all appearance unscathed. But he had received fatal injuries, and the next day he expired.

7. **Tortosa** was a city (it is now almost a mere ruin) anciently called Antharadus, and Orthosia, lying nine miles or so to the north of Tripoli. Tasso is not historically correct when he makes the Crusaders spend the winter at Tortosa, for they spent it at Antioch, from which they did not move till May 13, 1099. Moreover, Tortosa was not stormed ('espugnata'), for it was abandoned by the inhabitants on the approach of the invading army. In his Gerusalemme Conquistata Tasso moves the scene of this first canto from Tortosa to Caesarea, a much more important city.

8. 'Then to the bad season it (the army) gave way, and awaited the new year.' **Reo** or **rio** (Lat. 'reus') has originally the moral sense

of 'guilty,' but is used also with a more general meaning. **Diè**: see on i. 7.

7. 1. This passage is evidently inspired by Virgil (Aen. i. 223):

'Et jam finis erat quum Juppiter aethere summo
Despiciens,' etc.

2. **fea**: a poetical form of 'faceva.' Notice the force of the imperfect. **Lunge**, far off: also a poetical word.

4. **sincera**, in the true Latin sense of 'pure,' 'untainted.'

5–6. From Virgil (Aen. vi. 577), who has himself translated Homer (Il. viii. 16).

'Tum Tartarus ipse
Bis patet in praeceps tantum, tenditque sub umbras,
Quantus ad aethereum coeli suspectus Olympum.'

'Then Hell itself yawns into an abyss twice as deep, stretching down below the darkness, as the vault of the sky, reaching up to the heavenly pole.' The **stellata spera** is the sphere of the fixed stars, the eighth, according to the Ptolemaic system, and next below the Crystalline heaven or Primum Mobile. But Tasso probably uses the word in a less definite way for the 'starry vault of heaven.' **Più in su della**, still higher than. The following stanza, describing the throne of God, was added by Tasso in the Gerusalemme Conquistata, and is well worth quotation.

'Stanno a quell' alta sede intorno intorno
Spiriti divini al suo splendor accensi,
E ciascun d'essi è di sei ale adorno:
E sì come i vapori umidi o densi,
O le nubi dipinte il sole e'l giorno
Copron soavemente a' nostri sensi,
Velano due la faccia a quel Vetusto;
Due i piè, due van girando il seggio augusto.'

7. **Volse** from 'volgere.' This must not be mistaken for 'volse,' which is sometimes used by the poets for 'volle,' from 'volere.'

8. **mirò**: see on 1. 2. 'That which the world gathers within itself,' i e. contains.

8. 1–2. **Soria**, a form 'Siria.' **S' affisò**, gazed at. See Rem. v.

3–4. **Spiare**. This word is from the Old High German 'spëha' (=exploratio), and is found in Germ. 'spähen,' Fr. 'épier,' Eng. 'spy.' **Lor** or **loro** is the Lat. 'illorum' (of them), and is used for the oblique cases of 'eglino.' Translate 'human passions in their most secret depths.'

5. Godfrey of Bouillon, the blameless knight—'cavaliere senza taccia e senza paura'—in whom Tasso found all the qualities that might constitute his ideal Christian hero, was born about the middle of the

eleventh century, at Baysy, a small village in Brabant. His father, Eustace, was of the noble race of the Counts of Boulogne; his mother, a descendant of Charles the Great, inherited Brabant. In the service of the Emperor Henry IV, Godfrey slew Rudolph, the claimant of the imperial crown: and received the title of Duke of Bouillon in the Ardennes. In the war against the pope, Godfrey had been the first to scale the walls of Rome, and it was perhaps remorse for this act that drew him to join in the great Crusade. It was by his prudence no less than by his courage that the Christian army was saved more than once from the dangers into which their follies and excesses had brought them. To relate all the facts connected with him would be merely to recapitulate the principal events of the Crusade, which have been already sketched out, and will be described more fully as occasion offers. It is enough to say here that, accompanied by his brothers Baldwin and Eustace, he commanded about 80,000 foot and 10,000 horse, and, uniting as he did all the eminent qualities of a commander—knowledge of men, of arms, and of language, together with impartiality and a natural dignity—he was elected chief before the siege, and was offered the crown after the capture of Jerusalem—a dignity which he refused to accept in the city where the King of kings had worn a crown of thorns, contenting himself with the modest title of Baron and Defender of the Holy Sepulchre. A fortnight after this he sallied forth from Jerusalem and secured his government by the total overthrow of the forces of Egypt at the battle of Ascalon. The reign, for such it must nevertheless be called, of Godfrey fell short of a year by five days. During this short period, among other praiseworthy actions, he composed a code of laws called the 'Assise of Jerusalem,' one of the most valuable treasures of feudal jurisprudence. After his death his younger brother Baldwin was chosen king, and reigned for eighteen years.

che scacciar desia, See Rem. x. for the mood. **Desiare,** and **desirare** are contracted for the Lat. and Ital. 'desiderare.' For **scacciar** see Rem. iv.

8. **mette in non cale,** lit. places in 'it matters not,' i.e. treats with unconcern. 'Porre' and 'avere in non cale' are used similarly. 'Calere' in Latin means 'to be warm,' and thus 'to be excited by desire for.' Cp. 'Se di saper ch' io sia ti cal cotanto,' 'if to know who I be concerns thee so much' (Dante, Inf. xix. 67).

9. 1. Baldwin was by no means an equal of his brother Godfrey in great qualities. His ambition impelled him fraudulently to sieze upon Tarsus, which had already yielded to Tancred, whom he ejected by force. After this he deserted the Crusaders' camp for a wild excursion into the heart of Persia, and there founded a kingdom in Mesopotamia, with Edessa as his capital. This act, though prompted

by a selfish greed, proves him to have possessed no small daring; and the Latin principality of Edessa, which lasted for about fifty years, did good service in attracting the attention of the Persians from the conquest of Jerusalem. As has been already stated, Baldwin succeeded Godfrey as king of Jerusalem.

3. 'In the accomplished character of Tancred,' says Gibbon, 'we discover all the virtues of a perfect knight.' He was the son of the Marquis Odo (some call him William), probably one of those Norman adventurers who overran Italy in the eleventh century, or perhaps an Italian who by his marriage with a sister of Robert Guiscard was received among the Norman chiefs. Tancred accompanied his cousin Bohemond to the Holy Land, where many heroic feats are accredited to him, such as having slain or dispersed five Moslems by whom he had been surprised alone on Mount Olivet. The romantic episode that we shall find in st. 46-49 concerning his love for a Pagan damsel, daughter of the emir of Antioch, has no historical foundation. In the siege of the Holy City he distinguished himself by his courage and by the discovery of the grove from which wood was procured for the machines. When the mass of the Crusaders had returned home, Godfrey retained for the defence of the city only 2000 foot, and 300 knights under Tancred. He was soon afterwards given the principality of Galilee; and, when Bohemond was taken prisoner, he succeeded to the government of Antioch. In 1112 he perished in an expedition against the Infidels, and was buried at Antioch in the porch of the church of St. Peter.

4. 'Such a hopeless love grieves and torments him.' Notice the use of **suo**, which it is impossible to translate except by expanding it into 'Such a hopeless love was his which . . . .' **Martirare** is used also by Dante. The longer form 'martirizzare' is commoner.

5-6. Bohemond, son of Robert Guiscard, was endowed with an attractive person, a persuasive eloquence, and a courageous disposition, not however free from pride, vindictiveness, and cunning. With Robert Guiscard he had at Durazzo and Larissa assisted in the discomfiture of the Greek Emperor, Alexius; but he was disinherited by his father, and had barely kept the small princedom of Taranto. He joined the Crusade from motives of ambition, or a love of adventure, rather than those of religious zeal. His successful intrigues at Antioch have been already related (vi. 4). After holding that city in his power for some years he was captured by the Turks, and kept a prisoner four years. He is said to have escaped by the help of a Moslem princess, Melial by name, and to have returned to Italy where Pope Pascal II received him, and gave him the means to raise another army for the recovery of Antioch. But, impelled by his inextinguishable hatred of the Greek

emperor, he attacked and captured Durazzo. Here he was besieged, and, having been abandoned by his troops, was forced to sign an ignominious peace with Alexius, and retired to Taranto, where he died.

6. **principii** or **principj**. See the rule given on 2. 7.

7. **introdur**: Rem. i. **Costume**, pl. from 'costuma,' not the masc. form 'costume.'

10. 1. **internarsi**, to penetrate into, to be buried in, a thought. Dante uses the word in a sòmewhat similar sense, 'Come occhio per lo mare, entro s' interna' (Par. xix. 60), it penetrates within, as the eye penetrates through the sea.

3. Rinaldo (i. 58) is the only one among the Christian chiefs that is not a historical character. 'To gratify,' says Gibbon, 'the childish vanity of the house of Este, Tasso has inserted in his poem, and in the first Crusade, a fabulous hero, the brave and amorous Rinaldo. He might borrow his name from a Rinaldo, with the Aquila bianca Estense, who vanquished, as standard-bearer of the Roman Church, the Emperor Frederick I. . . . But this Rinaldo, and his exploits, are not less chimerical than the hero of Tasso.' Rinaldo, son of Bertoldo of Este, is said to have died in 1175 (Serassi, i. p. 184); see 59. 2. There was also a Rinaldo who took part in the first Crusade, and who, routed by the Turks near Nicaea, saved his life by adopting the faith of Islam. Tasso's Rinaldo is a mistake, for, although his is a very noble character —corresponding somewhat to that of Achilles in the Iliad—it is overdrawn, and the feelings that dictated the glowing descriptions given by the poet are too evident, and too personal, if not too servile, to enlist our sympathies. In the Gerusalemme Conquistata Tasso has substituted Richard, son of the Norman Guiscard.

6. **brame**, desires. **Brama** is said to be connected with Greek *βρέμειν*, to roar. Cp. Fr. 'bramer,' to scream. The two meanings are interchanged in Latin; for instance Ennius the poet uses 'latrare' (to bark) in the sense of 'poscere' (to beg for).

7. **dalla bocca . . . pende**, as in Latin 'pendet ab ore,' hangs on the words of.

8. Guelfo IV (i. 41, iii. 63, etc.), of the Suabian house, was the son of Alberto d'Azzo, marquis of Este. He did not actually go to the Holy Land until four years after this. In v. 36 he is called the uncle of Rinaldo. He too is introduced to glorify the house of Este; and acts as a father towards his youthful nephew, inciting him by 'illustrious feats of ancient days.' For **esempj** see on 2. 7.

11. 1. **poi che**, or **poichè**, lit. 'then that,' i.e. 'when.' The meaning of all such compounds is found at once by resolving them into their parts and translating literally. This 'acciocchè'='to this that . .

i.e. 'in order to.' Similarly 'perocchè,' 'posciachè,' etc. For construction of **scorti** see Rem. viii.

3–4. **chiama**; Lat. 'clamare.' Rem. iv. The seven spirits that stand round the throne are Michael, Gabriel, Lamael, Raphael, Zachariel, Anael, and Oriphiel. Gabriel plays the part that Mercury held under the Olympian dynasty.

5. **questi** for 'questo.' Similarly 'quegli,' 'quei,' 'cotesti,' are used in the singular, with reference not only to persons but things Compare the Greek forms *τουτὶ*, *τουτονὶ*, etc., for *τοῦτο*, *τοῦτον*, which are used for emphasis, as 'hicce' in Lat. and 'celui-ci' in French.

8. **'l zelo.** Before z the article is often 'lo,' as 'lo zio,' 'gli zii.' But the rule does not apply strictly.

12. 2. **di'**: imperative. The dative case of 'egli' is generally 'a lui' or 'gli'; but we often find 'lui' standing for 'gli,' especially in old writers, Thus Dante uses 'risposi lui,' 'dissi lui,' etc., and Fraticelli remarks in his note, 'Gli antichi tacevano spesso la preposizione *a* avanti i pronomi di persona.' **Si cessa**: the impersonal reflective, 'Why this delay?' **Si rinnova**, on the contrary, is not impersonal, 'Why is the war not renewed?' Rem. v.

5–6. **chiami . . . . mova**: the 3rd person imperative, 'Let him call . . . .' **Fia**: see on iv. 7.

7. **'l faran**, 'shall do it,' i.e. elect him chief. The next line may allude to the period of luxury and idleness that had converted fellow-soldiers into mere boon-companions: but the contrast lies also between who were equals (compagni) and now are to be subjects (ministri), as xxxiii. 5.

13. 1. **parlògli**: see on xii. 2. and Rem. vi. **S' accinse**, from 'accingersi' or 'accignersi.' Cp. 'fingere' and 'fignere,' 'pungere' and 'pugnere,' 'pingere' and 'pignere,' etc. For the rhyme see on 3. 3.

3. 'He clothes his heavenly form with ether light,
And makes it visible to human sight.' (Hoole.)

5. **membra**, an irregular feminine plural from 'membro.' See Rem. xi. 'Membro' takes either plural in the sense of 'limbs'; but 'i membri' alone is used for members of a society, Parliament, etc. **Si finse**: a middle use of the reflective, 'fashioned for himself.' Rem. v.

14. 1. **Ali** is really the plural of a sing. form 'ale,' which Dante uses, 'su l'una e l'altr' ale' (Purg. xxix. 109). The common form in the sing. is 'ala,' and in plural 'ali' and 'ale.' Cp. on 1. 1. **Vestì**: see on 1. 2. **C' han** = che hanno.

3. This is like Virgil's description of Mercury (Aen. iv. 239). 'First he binds on his feet the golden sandals, which bear him, uplifted on their wings, with swift whirlwind, alike over the seas or over land.'

5. **indirizzossi** = si indirizzò. Rem. iii. and on ii. 2.

7. **Pria**, first: a poetical word. Mount Lebanon is to the south of Tortosa, running parallel to the coast. Tasso, in his Conquistata, introduces a beautiful description of the mountain:

'che sorge altero e grande,
E corona ha di cedri alta e superba.'

8. 'And balanced himself on poised wings,' as Virgil 'paribus nitens . . . alis' (Aen. iv. 252).

15. 1–2. Tortosa, see on vi. 7. '*Giuso* e *suso* invece di *giù* e *su*, voci tronche, fu detto dagli Antichi in prosa e in verso.'

3. **lido**, from Lat. 'litus.' The well-known island by Venice is so called because it faces the open sea. **Eoo** is the Lat. 'eous,' from Grk. ἠώς, dawn.

5. **porgea**. Notice that the *v* of the imperfect is often dropped, as in the next line, 'avea.'

7. **a paro col**, 'equal to,' 'rivalling.'

16. 1–2. gli disse: see on xii. 2. **Al guerreggiar**: see Rem. vii.

3. **trappor** for 'trappore,' infinitive used in a question. 'Wherefore then interpose any delay in liberating . . .'

7–8. **lor**: see on 8. 4. 'And they shall submit themselves voluntarily to thee.'

17. 2. sua. The reflective pronoun *se* is used in Italian almost as strictly as in Latin with reference to the principal subject of the sentence (as in 16. 8); but 'suo' does not, as the Latin 'suus,' always relate to the subject—which, in this sentence for instance, is 'io.' Yet, where there might be ambiguity, 'suo' is always used in the stricter manner. Thus 'il re è andato con suo figlio a vedere il suo ritratto,' must mean 'the king has come with his son to see his own portrait.' If the son's portrait were intended, it would be 'il ritratto di lui.' **Spene** and **speme** are poetical forms.

4. **conviene**, 'beseems': an impersonal use of 'convenire.'

5. **Tacque**: irregular perfect from 'tacere.' **Sparito**, Rem. iv.

8. **abbagliato**, from 'bagliore,' a flash, or dazzling splendour, the derivation of which is not known. All this passage about Gabriel is closely imitated from Virgil: thus, 'At vero Aeneas adspectu obmutuit amens' (Aen. iv. 279).

18. 1. 'But when he recovers himself.' **Riscotersi**, or **riscuotersi**, from Lat. 're-ex-cutio,' means 'to shake oneself,' or, 'be startled.' Dante uses it twice of being startled from sleep, or from a trance, as (Inf. iv. i)

'Ruppemi l'alto sonno nella testa
Un greve tuono, sì ch' io mi riscossi,
Come persona che per forza è desta.'

3. 'If before this he was desirous, now he is all aflame to . . .'

4. **onde.** Robello says, 'Le mot *onde* est souvent employé dans la poésie italienne, et quelquefois aussi dans la prose relevée, à la place de *di cui*, ou *del quale, dal quale, pel quale, col quale, nel quale*, au singulier ou au pluriel, au masculin ou au féminin. Ex.

Di quei sospiri ond' io nudriva il core. (Petr.)'

The Latin 'unde' is used similarly; as 'Unde nil majus generatur ipso,' i. e. 'a quo,' Hor. Carm. i. 12. 17.

5–7. **Non che . . . Ma.** Just as we say 'Not that . . . but . . .' Notice the mood of 'gonfi.' The orthography of verbs in *-iare* is subject to as much variation as that of the plurals of nouns in *-io* (see on 2. 7), but the best rule is the following. When the stem of the verb ends in *gi, ci*, or *gli* (as 'pigliare'), the double *i* is not kept. Thus the 2nd pers. pres. will be 'pigli,' and not 'piglii.' Other verbs in *-iare* generally keep the double *i* when that is the actual termination (thus, in the subj. 'odii,' but 'odino'). This rule however, which is given by the grammars, is liable to be broken on account of the accent, as here. **Il vedersi** is the verbal noun, used here as the nominative. Rem. v.

19. 1. **lunge**: see 7. 2.

5. **alletta**, 3. 4. For **punge** see on 13. 1.

6. **risvegliar**: 're-ex-vigilare,' to awaken.

7–8. Notice the change of mood, and the reason.

20. 1. **vennero . . . seguiro.** See Rem. i.

2. **Boëmondo**: 9. 5. **Convenne**, 'came with them,' or 'assembled.' Used in the same way by Dante (Inf. iii. 123), 'Tutti convengon qui d'ogni paese.' Bohemond was at Antioch, and therefore did not come to the assembly.

3–4. **nel giro**, within the circle of her walls. **S' uniro**, as 'seguiro' above.

7. **pio**: see on 1. 1.

21. 1. **Guerrier**, i. e. **guerrieri**. See Rem. i.

3. **arme** is here plural from 'arma.' See on 1. 1.

4. **vi**=voi. Rem. ii. 'Guided and conducted you.' From this sense of 'scorgere' comes our 'escort.' **Resse** from 'reggere.'

6. **a lui**, i. e. Dio.

7. **dome.** In poetry many such shortened forms of the passive participles of the first conjugation are in use: as 'adorno' for 'adornato,' 'compro' for 'comprato,' 'desto,' 'guasto,' 'privo,' 'scemo,' etc. 35. 5 and 7.

22. 1. **pegni** (Lat. 'pignus') pledges, i. e. wives and children.

3. **esponemmo.** Notice that in such perfects as 'posi' the stem varies in some of the persons.

4. **perigli**: 2. 7; 4. 3.

5. **grido**, a cry, is often used for 'fame,' as by Dante, speaking of the two great fathers of Italian art (Purg. xi. 94),

'Credette Cimabue nella pintura
Tener lo campo, ed ora ha Giotto il grido.'

7. 'Since we should have (thus) proposed to ourselves a prize mean and poor, and spilt our blood in ruin of our souls.'

23. 1. **segno**, mark, or goal.

2. **mura**, plural from 'muro.' See Rem. xi.

3. The Christians of Jerusalem were treated much in the same way as the Jews have been treated in Christian cities. They were subject to severe tributes, were obliged to inhabit a certain quarter of the city, and to wear a leathern girdle as the sign of their servitude. The pilgrims also were treated with great cruelty and oppression.

4. Notice that such words as 'virtù,' 'pietà,' 'viltà,' 'servitù,' etc., though they seem to be formed from the Latin *nominative* ('virtus.' 'pietas,' etc.), have the corresponding long forms 'virtute,' 'pietate,' 'viltate,' etc. (all used by Dante), which uphold the important canon that in the formation of the Romance languages the *accusative* of the Latin was accepted as the new substantive.

7. 'And that there shall be none to refuse . . .' **Chi**, 'he who': as 'wer' in German. In Latin the expression would be the same: 'neque sit qui neget.' Notice that in all parts of speech an *h* is sometimes introduced so as to retain the hard pronunciation. Thus 'alberghi,' 20. 4, 'ricchi,' etc.: but 'medici,' 'Greci' (25. 5), etc.

24. 3. Notice the gradations: 'Much in danger, more in toil, little in honour, nought in design.'

'Our purpose lost, while indolent we stay,
Or turn the force of arms another way.' (Hoole.)

The 'disegno' was of course the capture of Jerusalem. **Si fermi**: Rem. v. and x.

5. 'What shall it profit to have . . .' **L'aver . . . accolto**: Rem. vii.

6. **il foco** (or 'fuoco,' as 'loco' and 'luogo') means the 'flame of war.'

25. 1. The argument is, 'if we wished to found an earthly empire, we should not have come to Palestine.'

3–4. The meaning of these verses was said by Galileo to be 'stroppiata' (lame); and certainly they are rather awkwardly expressed. Translate—'Where he has but few, and these strangers in race and faith, amid the innumerable paynim host.'

5. The Greeks were opposed to the Crusade, and the Greek emperor Alexius was very jealous of the invasion of a country that once was a portion of his empire. How he treated the Crusaders at the

capture of Nice, and on other occasions, has been already related. See Tasso's indignant address to Greece in stanza 51. **Convien**: 17. 4. **Greci**: 23. 7.

7. **ben**: 5. i. **Ond'**, 'by which': 18. 4.

26. 1. **Antiochia**: see on 6. 4.

4. **Furo . . . fur.** Rem. i. Another reading gives 'e vittorie inver maravigliose.'

5. **rivolte**: sc. vittorie.

7. **Temo cen privi.** A word of fearing or doubt, as 'temere,' is generally followed by 'che' and the subjunctive. The 'che' is however often dropped. When followed by 'che non,' or 'non' alone, it sometimes (as Lat. 'vereor *ne*') expresses the fear of the positive, as Dante, Inf. ii. 64, 'E temo che non sia già sì smarrito'—'And I fear that he is already so far astray.' But sometimes it expresses the reverse, as in Inf. xxi. 93,

'E i diavoli si fecer tutti avanti:
Sì ch' io temetti non tenesser patto'—

'And the demons all advanced, so that I was afraid that they would *not* keep the compact.' For **cen**, see Rem. ii. **Favola**, a tale. Cp. Hor. Epp. i. 13. 9, 'fabula fias'; and Hom. Il. vi. 'so that we shall become a subject of song for men unborn.' He fears that all the noise and fame of the Crusade may merely serve to 'point a moral or adorn a tale.' **Rimbombo**, from Latin 'bombus,' a deep hollow sound: cp. our 'boom' and 'bomb.'

27. 1–2. **sia**: the optative, expressing a wish. **Reo**: see on 6. 8. **Che . . . perda**, 'such as to (or would) waste.' In Latin it would be similarly 'qui . . . perdat.'

3. **principii**: 9. 6. Distinguish the form 'principi,' chiefs. **Orditi** is used in the sense of 'woven,' and the metaphor is kept up by '**filo.**'

5. 'Now that we have our steps free . . .' **Passi** may however be 'passes' or 'passages,' as Hoole,

'The country open, and the passes freed.'

7. **meta**, a goal, is a Latin word. The 'meta' in the Roman racecourse was a conical stone that served as a turning post for the chariots. This word must not be confounded with 'metà,' which is connected with 'mezzo' (medius).

8. **più**, any longer.

28. 3. **Gli**, them: i. e. 'i miei protesti.'

5. **più che si resti**, 'the longer we delay.' Rem. v. and x.

8. Some read 'ch' avrà . . ,' in which case only a comma must stand after 'son' in the last line. The succour from Egypt came after the capture of Jerusalem. See the description of the battle of Ascalon.

29. 2. **Piero.** Peter the Hermit was, according to some, a native of

Amiens; or, according to others, of Huy, the lovely little town on the Meuse, a few miles above Liège. Others again think he came from Acherstadt in the neighbourhood of Liège, because in some chronicles he is called 'Petrus de Acheris.' He studied at Paris, and became so distinguished for his learning that he was chosen as tutor to Godfrey. In 1093 he made a pilgrimage to Jerusalem, and was then inspired with the desire of liberating the Holy City from the power of he infidels. On his return he was favoured by Pope Urban II, and succeeded in arousing that extraordinary excitement through the greater portion of Europe, which resulted in the first Crusade. His ill-fated invasion of Asia Minor, and his attempted desertion at Antioch, have already been related. He is introduced several times in the poem (x. 73; xi. 1; xii. 85; xiii. 50; xiv. 29; xviii. 6 and 39), and is said to have received the adoring homage of the Crusading host after the capture of Jerusalem. 'His task was done,' says Mr. Cox, 'and in the annals of the time Peter is heard of no more.' Another authority (Ugo Foscolo) however informs us that on his return to Europe he confined himself closely in a monastery at Huy, where he lived for sixteen years in humility and penitence. It seems a little strange that Peter should be described by Tasso as speaking with so much authority in the council so soon after the public disgrace that he had brought upon himself. See on 6. 4.

5. **consiglio**: see on 3. 3.

6. **v' ha**: 'Le gallicisme *il y a* a été aussi transporté dans la langue italienne, depuis les temps les plus reculés, et l'on a dit *egli vi ha*, ou *hávvi*, pour le singulier comme pour le pluriel, et ainsi de suite dans les autres temps de ce verbe.' (Robello.) The Gallic origin of the expression may be doubted. Cp. Greek *καλῶς ἔχει*, and Latin 'bene habet.' Dante uses 'avere' without the 'vi' in the same sense: as 'ha gente che sospira' (Inf. vii. 118), and 'non avea pianto' (Inf. iv. 26).

29. 7. **Dimostrollo**: Rem. ii.

30. 1. **onta**, is connected with Germ. 'höhnen,' to scoff. 'If rightly I note the discords and despite . . . .'

2. **a prova**, 'in rivalry.' Cp. Dante, Inf. viii. 114, 'a pruova si ricorse,' rushed back eagerly (certatim).

3–4. **pareri**: Rem. vii. 'And many plans obstructed in their course.' (Hoole.) This line is altered in the Conquistata to 'E l' opere sì tarde e sì impedite.'

7. 'Quell' autorità che è pari (uguale), essendo quasi equilibrata in molti capitani, e questi varj di opinione.' (Deagostini.)

31. 1. This seems to be imitated from Homer, Iliad ii. 203, where Odysseus says, 'Surely all of us Achaeans shall not be kings here. An evil thing is it when many bear rule. Let there be one commander, one

king.' **Giudici**, from 'giudicio,' not from 'guidice.' See on 2. 7. **Onde**, 18. 4.

2. **Pendano**: the subjunctive, as in 27. 2. 'On whom may rest the judgments of rewards and of punishments.'

3-4. **Onde** must here be translated 'by whom.' **Conviene**, 'must needs be.'

6. **Frene**, for 'freni.' Rem. xii.

8. **Sostenga**: 3rd pers. imperative, 'Let him sustain.' **Vece**, as Lat. 'vicem,' means the 'part' or 'office.'

32. 1. **veglio** and **vecchio** are from the Lat. diminutive form 'vetulus' or 'veclus' (found, says Donkin, in an ancient grammarian). Thus we find 'speglio' a poetical form of 'specchio.'

2. **aura**, inspiration. Cp. 18. 6.

5. **sgombri gl' inserti** . . . . 'Thou dispellest the implanted, nay the inborn, desires . . . .' **Sgombrare**: from 'ex' (or 'dis') and 'cumulus,' a heap: whence Fr. 'comble,' It. 'ingombro,' Eng. 'cumber,' etc.

7. **Guglielmo**: see on 44. 4. **Guelpho**: 10. 8. This is a palpable stroke of flattery for the house of Este—'i più sublimi.'

33. 1-2. **denno** for 'debbono'—a form used also by Dante. 'Denno' may also be the perfect from 'dare' instead of 'diedero' or 'dierono.' Translate—'his duties are to be to deliberate and command others.' **Altrui** stands for all the oblique cases of 'altri' and 'altro,' and, as is usual with words whose terminations indicate the case, is not often used with a preposition.

3. **Imponga**: as in Latin, the subjunctive is used in an *indirect* construction, when a command is implied. 'Let him impose . . .' i. e. they decide that he shall impose . . : **A suo senno**, 'at his discretion.'

5. **già pari**: see on 12. 7.

7. **Concluso ciò**, an absolute construction: 'when this was finished.' Notice the two forms 'concluso' and 'conchiuso.' Rem. iv.

34. 7. **impone** . . . , 'he orders that . . .'

8. **schierato**, 'arrayed.' **Schiera**, a band or company, is connected with Germ. 'schaar' (a troop), and our 'share,' 'ploughshare,' 'shear,' etc., all of which words contain the notion of *division*.

35. 3. **co' raggi** . . . i. e. at daybreak. raggio = light

5. **adorno**: see on 21. 7.

6. **Buglion**, i.e. Godfrey of Bouillon: 8. 5. For **pio**, see on 1. 1. It is the epithet that Virgil constantly gives to his hero Aeneas.

7. **fermo** = fermato; 21. 7. Notice that, as in French, reflective verbs form their passives with 'essere.'

8. **fante**, from Lat. 'infantem,' means originally a child before it can speak (in . . . fari); hence a servant, 'boy,' retainer, or infantry. In two passages Dante uses the word in the sense of a rational creature,

as opposed to a speechless animal, in which cases it seems to be the Latin 'fantem' (speaking), rather than the shortened form of 'infantem.'

36. 1. **Mente** means 'memory,' as in Dante (Inf. ii. 8), 'O mente, che scrivesti ciò ch' io vidi.'

3–4. **vagliami**, from 'valere,' imperative. 'Let thy (reasoning) power aid me.' Some read 'vagliami tua virtù.' **Schiera**: 34. 8.

36. 8. **età**, from Lat. 'aetatem'; and, as we might expect (see on 23. 4), there is a longer form 'etade,' used by Dante. **Nulla l' estingua**: notice the redundance of the pronoun in such expressions. Thus 'Ch' Amor di nostra dipartille,' 'which Love cut off (them: sc. 'ombre') from our life.' Dante, Inf. v. 69; cp. ii. 95. 4.

37. 1. **mostrârsi** = si mostrarono. Rem. i.

2. **Ugone.** Hugh, Count of Vermandois, was brother of Philip I of France, and one of the most conspicuous of the Crusading princes; but, as Gibbon says, his appellation of 'the Great' was due not so much to his merit or possessions (though neither were contemptible) as to his royal birth. After the capture of Antioch he was sent back as envoy to Constantinople, to remind Alexius of his promises, and seized the opportunity to retire to his native land. Tasso, perhaps to draw a veil over the cowardice of the prince, states that he had already died; but this is not true, for, after Jerusalem had fallen, he returned to the Holy Land on a new Crusade, and died of a wound at Tarsus.

3. **Fôro** is another form of 'fûro,' 'furono,' used chiefly in rhyme. The isle of France (from which came the 'Franchi'), between the Seine, the Oise, the Aisne, and the Marne, was the original domain of the Capetian sovereigns, and the home of that dialect of the 'langue d'Oil,' which supplanted the dialects of Normandy, Picardy, and Burgundy, and became the French language.

5. **gigli**, i.e. the 'fleurs-de-lis.'

6. **drappello**, a flag; hence, a company. With 'drappo' are connected our 'drape,' 'draper,' 'trappings,' etc.

7. **Clotareo**, or Clotaire, was afterwards killed by the Amazonian Clorinda (xi. 43).

8. **nulla**, and **niente** are often thus used after a verb in the sense of 'something,' or 'anything.' Thus 'se io posso far nulla' means, 'if I can do anything.' Therefore the common expression, 'il dolce far niente,' first vulgarised (says Robello) by the newspapers, means exactly the opposite of what it is generally intended to mean. The right phrase would be, 'il dolce non far niente.' Translate—'To whom if aught is wanting, 'tis royal blood.'

38. 2. **altrettanti**: see on Rem. iii. as many more

4. **indifferenti** = 'non differenti.'

5. Robert, eldest son of William the Conqueror, a prince of

magnanimous but indolent and unpractical nature, was deprived of the English Crown, his birthright, by the craft and activity of his younger brother, William Rufus, and was obliged to content himself with the duchy of Normandy and Maine. His wayward and careless misrule ruined his people, and roused them to rebellion; and when a sudden impulse led him to join the Crusaders, he pawned Normandy to William for ten thousand marks, with which he might collect a body of followers. In the Holy Land he distinguished himself, and it is related by some chroniclers that he refused the offered crown of Jerusalem. After the fall of the City of David, while on his journey home, he fell in love with an Italian lady, Sibyl, daughter of Count Conversano. While he loitered in Italy, Rufus died, and the English Crown was seized by Henry I. Robert, when he heard of this, hastened to England and landed with an army at Portsmouth. War was averted for a time; but soon afterwards Henry invaded Normandy. Robert was taken prisoner at Tenchebray, and was confined by his unnatural brother for twenty-eight years in Cardiff castle, where he died.

7. **pastor de popoli**: 'shepherds of the peoples,' an expression taken from Homer. **Spiegare** is the Lat. 'explicare,' used in the same sense. Rem. iv. extend - display

8. Two prelates named William, one Bishop of Orange, the other of Metz, were among the Crusaders. It is probable that Tasso's Guglielmo is the former, both for other reasons and because the city of Orange is mentioned in the next stanza. He is again coupled with Adhemar in canto xi. 5, and celebrates mass (xi. 14). Adhemar, Bishop of Puy, and pope's legate, 'a respectable prelate' (according to Gibbon) 'alike qualified for this world, and the next,' was associated with Raymond in the command of those who came from the south of France. He was the first who at the Council of Clermont took the badge of the Cross. After his fervent exhortations as spiritual adviser, and no less vigorous example in the field of battle, had long encouraged the Christian army, he was, according to the legend of Tasso, slain before Jerusalem by arrows from the bow of Clorinda. The historical fact, however, seems to be that he fell a victim to the epidemic that raged among the Crusaders after the capture of Antioch. He was buried in the church of St. Peter, the same in which afterwards Tancred's remains were laid.

39. 3. **lunghi crini.** 'Costumanza che anche oggidì si mantiene ne' preti francesi.' (Carbone.)

5. **Orange** (anciently Arausio) lies not far to the north of Avignon, in the department of Vaucluse.

7. **Poggio** is Le Puy, in the province of Vellai, called Podium in the middle ages.

8. **Scaltro**: according to the Crusca, 'scaltrire' means to 'sharpen,' or 'shape from the rough.' It may be connected with Latin 'scalpere,' 'scalptura' (forms of 'sculptura,' etc.). The *s* was thought to be *ex* (Rem. iv.), and a verb 'calterire' was also formed. Translate—'Nor less skilled in arms.'

40. 1–2. **Baldovin**: see on 9. 1. These 'Bolognesi' are from Boulogne-sur-mer. Godfrey, as commander-in-chief, has entrusted his company to his brother. **Addur si vede**, 'Is seen bringing up.' addurre = lo

3. **pio**: as 35. 6.

5. This Count of the Carnutes (an ancient people in Gallia Lugdunensis) is Stephen of Chartres, concerning whom see on 62. 1.

6. **pro'** is the Latin preposition 'pro,' used in Italian as a substantive, e.g. 'in pro o in contro.' From Lat. 'prodest' (it profits) we get 'prod' è.' Then 'prode' was used as an adjective; as 'egli è prode' (i.e. prodest), he is useful or brave. (Diez.)

7. **triplicati**, i.e. thrice as many.

41. 1. Guelpho: 10. 8.

2. This may, or may not, be imitated from Cicero (pro Archiâ), 'Qui cum virtute fortunam adaequavit.'

3. 'Through his Italian father': see on 10. 8. **Latino** is used by Dante and Petrarch in this sense. See Selections from the Inferno, Clar. Press, p. 148.

5. **germano**, as Germ. 'Germane,' is not commonly used except to distinguish the ancient inhabitants of Germany. It is probably used here purposely, to imply the ancient origin of the Suabian line, from which he was transplanted into that of Este; but cp. 43. 2.

7. **Istro**, the Lat. 'Ister,' is the Danube.

8. The Suevi occupied in ancient times the greater part of Germany, and comprised numerous tribes. Tacitus gives the name of Suevia to all the country between the Danube and the Baltic. In the third century we find the name applied to a people living between the mouth of the river Maine and the Black Forest, and from them is derived the modern 'Suabia.' The Rhaeti are supposed by some to have come originally from Etruria. They lived in what is now the Tyrol and the Swiss Grisons. **Aviéno**: a form of the imperfect 'avevano,' used also by Dante (Inf. xxii. 144, etc.).

42. 1. **retaggio**, from Lat. 'haereditatem': as 'redita,' 'reda' (= erede, Dante), 'resia' (haeresis), 'storia' (historia), and other words, from which the first syllable has dropped out. See Rem. iv.

3–4. Horace speaks of the Rhaeti in like terms of praise. 'Hearts devoted to the death of the free' (Carm. iv. 14. 18). **Che prende a**

scherno d'andar . . . , 'who deem lightly of . . .' Cp. such expressions as 'godo *di*,' 'I am rejoiced in . . .' **Scherno** is probably from the same root as our 'scorn.'

5. **Usa** agrees with 'gente.' **Temprar**, i. e. 'temperare.' The idea is probably from Virgil, who, in describing the dreaded winter of the North, cheers the scene by a similar description. 'They themselves in deep-dug caverns lead a merry time of ease far beneath the ground, and roll on to the hearths stacked oak logs and whole elms, and give them to the flame. Here they spend the night in sport, and with malt and sour sorb-apples imitate draughts of wine.' (Georg. iii. 376.)

8. **or qui ne mena**, 'here he now leads scarce a third of them.' Rem. ii.

43. 3. **Mosa**, i. e. the Meuse or Maas. These are the Flemish and Dutch.

4. **Sponda** in Latin means the frame of a bedstead or couch: hence an 'edge' or 'bank.'

5. **fansi**: Rem. v. Compare Goldsmith (Traveller, 282):—

. . . . . .

'Embosomed in the deep where Holland lies,
Methinks her patient sons before me stand,
Where the broad ocean leans against the land,
And, sedulous to stop the coming tide,
Lift the tall rampire's artificial pride.

. . . . . .

While the pent ocean, rising o'er the pile,
Sees an amphibious world beneath him smile.'

8. **cittadi**: see on 23. 4. Pliny states that the ocean had swallowed up certain islands in these parts.

44. 2. This 'other Robert' (see on 38. 5) was Count of Flanders. His father Robert I had made a pilgrimage to Jerusalem to expiate the crime of having usurped the title that he bore. His son purchased absolution for an offence against the Church by assuming the Red Cross. By his courage he earned the title of the 'Lance and sword of the Crusaders' from his comrades, and that of 'St. George' from his enemies. He remained in Palestine until the kingdom of Jerusalem was established, and then returned to his native land, where he was killed by a fall from his horse. **A stuolo**, 'in one band.' **Stuolo** is from the Greek *στόλος*.

4. The King of England at this time was William Rufus. He had no legitimate children; and it is not known for certain whether among the Crusaders there was any son of his named William. Cp. 32. 7, where he is mentioned as one of the principal leaders.

6. 'From the distant bogs,' says Gibbon, 'and mountains of

Ireland and Scotland issued some naked and savage fanatics, ferocious at home, but unwarlike abroad.' The chronicler Guibert says, 'I call heaven to witness that I know not the name of these peoples (English and Irish): their language was to us unknown; and to shew that they were even Christians they used to place one finger over another in the form of a cross.'

8. This is imitated from Virgil's 'Et penitus toto divisos orbe Britannos,' 'And the Britons, utterly cut off from the whole world.' (Ecl. i. 67.)

45. 1. **Tancredi**: see on 9. 3.

2. **Tranne**, i. e. 'ne trai' (from 'trarre'), 'except.' Thus Dante (Inf. xxix. 125), 'Tranne lo Stricca.' Rem. ii. For Rinaldo, see 10. 3.

3. **bel**: see on 3. 5.

7–8. The sense is well given by Hoole—

'A sudden love, that, born amidst alarms,
Was nursed with anguish in the din of arms.'

The words 'afan' and 'ahan,' meaning pain, are found in early romance poems. Thence come O. Fr. 'ahan,' toil, and 'ahaner,' to toil, or to be out of breath.

46. 1. **la rotta**, i. e. the defeat of Kerboga before Antioch: see on 6. 4. The 'donzella' of the next stanza is the daughter of the emir of Antioch; but this romantic story is a pure invention of Tasso's.

4. **stanco** is said to be from Lat. 'stagnare,' to make stagnant, or to stop: with which are also connected our 'staunch,' and 'tank.' It means 'wearied.'

5. **labbra**; see Rem. xi.

7. **invitollo**: Rem. iii. **Rezzo, orezza**, and **rezza** (a veil) seem all to be derived from Lat. 'auretium' (a breezy spot). But cp. 'brezza,' Fr. 'brise,' etc., and 'ribrezzo,' which means 'shivering.'

8. **seggi**: see on 2. 7. **Fonte vivo**: cp. Lat. 'vivum flumen,' etc. 'A fresh (or natural) spring circled with verdant seats.' This is perhaps from Virgil's 'Intus aquae dulces, vivoque sedilia saxo,' 'within are sweet waters, and seats cut in the natural rock' (Aen. i. 167).

47. 4. **istessa**, as 'ispecchio,' 'isperare,' etc. Such words are still more softened in French, as 'état,' 'étoile.' **Ristorarse** for 'ristorarsi': Rem. vi.; cp. ii. 11. 1.

6. **e n' arse**: 'and was inflamed with love for her.'

8. This of course alludes to the wings and bow of Cupid.

48. 1–2. **coprissi**: Rem. iii. **Arrivâr**: Rem. i. **Ben**, 'certainly': 5. 1. **Assaliva**, 'would have attacked him' (avrebbe assalito lui). The indicative pluperfect is used similarly in Latin and English.

5. The idea in these lines may be taken from Ovid, who makes

use of it more than once, as in the beautiful passage about Lucretia (Fasti; ii. 769 sq.), and in Metam. vi. :—

'At rex Odrysius, quamvis secessit ab illa,
Aestuat, et repetens faciem, motusque, manusque,
Qualia vult fingit, quae nondum vidit; et ignes
Ipse suos nutrit, cura removente dolorem.'

49. 1. Cp. Petrarch, Canz. xiii. :—

'Onde alla vista nom di tal vita esperto
Diria: questi arde e di suo stato è incerto.'

2. **spene**: 17. 2.

5. **le ciglia**: Rem. xi.

6. **pompa** . . . This expression seem to be copied from Claudian, the last Roman poet, who speaks of

'Luxuriantis arenae
Delicias, pompam nemorum.'

8. 'Which the Tyrrhene deep woos.' **Vago**, meaning originally 'wandering,' has also the sense of 'desirous,' 'amorous,' from the notion of eager quest.

50. 2. **scarco** or **scarico**, 'unladen.' Rem. iv.

5. **asciugare** and **asciutto**, from Lat. 'exsugere' (sucus) and 'exsuctus,' literally 'sucked out,' and therefore 'dry,' 'lean.'

7–8. This is like the description given of Hannibal's Numidian cavalry, or still more of the Parthian:

'Fidentemque fuga Parthum, versisque sagittis.'
(Virg. Georg. iii. 31.)

51. 1. The leader of the Greeks, sent by Alexius, was Taticius (or Tanino), whom Tasso calls Tatino (or, according to some editions Latino, or Tazio). In canto xiii. 68 he is said to have deserted the Christian camp before Jerusalem on account of the famine: but this took place really at the siege of Antioch. See on 6. 4.

2. **armi latine**: see on 1. 1.

3. See on 25. 5.

5. **pur quasi**, 'only as if,' or 'just as if.' For the uses of 'pure, see Selections from the Inferno, note on v. 21. (Clar. Press).

8. **non ti lagnar**, 'complain not.' Rem. ix.

52. 3. **invitto** is the Latin 'invictus.' Rem. iv.

4. This is imitated from Lucretius, who calls the two Scipios

'Scipiades, belli fulmen, Carthaginis horror.'

Tasso applies the same expression to Tissaphernes (xvii. 31).

5. 'Let Argo cease to boast her Minyae.' Most of the Argonauts were Minyae, who came originally from Thessaly, under their leader Minyas, and founded a kingdom in Bœotia, with Orchomenos as their

capital. King Arthur and his knights are too well known to need description.

6. Cp. Petrarch, Trionfo d'Amor, cap. iii. :—

'Ecco quei che le carte empion di sogni,
Lancillotto, Tristano, e gli altri erranti.'

7. 'Tacciano perchè ogni antica memoria perde, è vinta, appo, cioè appresso, questi eroi avventurieri.' (Deagostini.) **Appo**, Lat. 'apud,' means 'near.' It is used by Dante (Inf. xviii. 135) in the Latin sense, i. e. 'appo te,' with thee.

53. 1. Dudon, a friend of Godfrey, came from Contz, not far from the confluence of the Saar and the Moselle, (Ugo Foscolo); or, as others say, from Conza in southern Italy. Nothing further is known of him. Tasso seems almost to apologise for Dudon's obscurity in the following lines.

8. **non brutte**, that is, 'honourable.' This is an example of what grammarians call 'meiosis' (a lessening).

54. 1. Eustace (8. 5), younger brother of Godfrey and Baldwin. After the former was established at Jerusalem, and the latter at Edessa, Eustace returned to the West. **Pregi**: see on 2. 7.

3. 'Gernando is there.' Rem. ii. Nothing is told in the history of the Crusades concerning this leader: nor is the royal house of Norway mentioned.

5. Roger of Barneville is a historical character. He is afterwards killed by Tisaphernes (canto xx. 112), a heroic Indian in the mercenary force of the Egyptian caliph.

6–8. There are four chiefs mentioned in the chronicles, with the name Engerlan or Engerrand; one a German prince, another of Lilliers, etc. It is impossible to say which Tasso means. The Gherards, or Gerards, also who took part in this Crusade number at least six, of which Tasso mentions two. Rambaldo was Duke of Orange. Later in the poem (v. 75) he is seduced from his allegiance and faith by the enchantress Armida. Gentonio is probably a Gentone of Bearn in France.

55. 2. Of the names in this stanza none are sufficiently recognised as historical to demand notice.

3–4. **Non fia ch' . . .**, 'it shall not be that . . .' **Chi fa . . .**, i. e. time, or oblivion.

6. **involi . . . al chiaro mondo**, lit. 'rob from the illustrious world,' i. e. celebrity. These three Lombard brothers are of the Pavian family Beccaria.

8. 'In which from the (mouth of the) snake issues the naked child': the arms of the Visconti of Milan. **Ignudo**, a long form of 'nudo.' Cp. Lat. 'gnavus,' and 'navus': and see on 47. 4. **Angue** is a poetical word for a snake. Lat. 'anguis.'

56. 1–3. Of these chiefs Eberardo (Everard) of Puysage alone is mentioned by the commentators. There were five Guidi, and it is impossible to say which two are here meant.

5. **lasso**: for the rhyme see on 3. 3. **Ove . . . rapite**, from Virg. Aen. vi. 846, 'Quo fessum rapitis Fabii?' Translate—'Whither do ye . . . hurry me, already weary of recounting?'

6. This Edward was an English baron, who was accompanied by his heroic wife Gildippe. She is represented as the Christian Amazon, a character that Clorinda acts on the side of the Pagans. Both she and her husband are (xx. 94. sq.) killed by Soliman. Hence 'ye shall not be separated even when dead.'

57. 1–2. 'In the schools of Love what is not learnt?' Cp. Petrarch's 'Per quel ch' egli imparò nella mia scola.' **Ivi si fe**, 'there was she made,' or 'made herself.' Rem. v.

3. **noccia**: subjunctive, present, from 'nuocere,' or 'nocere,' which is declined like 'piacere,' 'giacere,' etc. The construction 'ad un . . . noccia' resembles the Latin construction of the dative after 'nocere.' **Unqua** and **unquanco** (Lat. 'unquam') are archaic and poetical forms. Dante also uses 'unque.'

8. **versa**, 'sheds,' 'pours forth.' Cp. 3. 1. **Questa**, i.e. Gildippe.

58. 1. **Rinaldo**: see on 10. 3.

2. **sovra quanti . . . .** Notice the omission of the antecedent.

4. The order of the words is 'vedresti tutti mirar in lui solo.'

6. **n' usciro**, 'issued forth.' Hoole translates,

'Mature beyond his years his virtues shoot,
As, mixed with blossoms, grows the budding fruit.'

7–8. **fulminar**, 'flash.' Rinaldo is the Achilles of the Crusade—uniting the attributes of Mars and Amor, as did the son of Peleus, who, unrivalled by all but Nireus, was the most handsome of the Greeks who came beneath the walls of Troy.

59. 2. See on 10. 3. Bertoldo was son of Azzo V of Este, the genealogy of which house is given in Canto xvii.

3. **fusse**: see Rem. xii.

5. This Matilda, whom Tasso here feigns to have been the instructress of Rinaldo, is the celebrated Countess Matilda, daughter of the Margrave Boniface of Tuscany. She defeated Robert Guiscard, and was the valiant ally of Gregory VII (Hildebrand) against Henry IV. By her assistance the emperor was overpowered and forced to submit to a humiliating penance at Canossa, where, 'for three days and nights in January, 1077, he waited bareheaded in the courtyard of the castle before the haughty prelate would grant him an audience' (Select. Inferno, Clar. Press, p. xvii). Matilda left to the papal see the greater portion of her vast possessions, thus to a great extent securing the temporal

power of the Popes. Dante introduces her into Purgatory as a symbol of *active* life, in contrast to Beatrice, or *contemplative* life. Her deeds are recounted by Tasso in Canto xvii. 77 sq.

6. **con ella**, 'per grazia di rima, sull' esempio di molti eccellenti poeti, invece di dire *con lei* secondo i grammatici.' (Deagostini.)

60. 1. **lustro** (Lat. 'lustrum') is a space of five years, so called from the expiatory sacrifice or purification (the original meaning of 'lustrum') performed by the Roman censors after the census, which was taken every five years. **Forniti**: completed.

2. **Giunse**, 'arrived.' The Latin 'jungere' means to 'join'; but in medieval Latin we find such expressions as 'conjungere ad . . .,' to arrive at.

5. **l'imiti**: see on 36. 8.

6. This is evidently 'magnanimo Alfonso.' Cp. 5. 1 sq. **Nipote** is used loosely for 'descendant,' as Virgil uses 'magna de stirpe nepotum.' These two lines are entirely omitted by Hoole, perhaps as too obscure.

61. 1. **Passati i cavlieri**, 'when the mounted troops had passed,' an absolute construction common in Italian.

2. **innanti** (and **innanto**) for 'innanzi.' Raymond of Toulouse (see on 38. 8) was united with Adhemar in the command of more than 100,000 men from the south of France. He was marquis of Provence, duke of Narbonne, and count of Toulouse and of St. Giles. The last title he took from the town of his birth (or perhaps his first appanage), which was consecrated to St Aegidius, a name corrupted by the French into St. Gilles, or St. Giles. It is situated in Lower Languedoc, between Nismes and the Rhone, and still boasts a collegiate church of the foundation of Raymond (Gibbon, chap. lviii). He had earlier in life fought in Spain, as comrade of the Cid, against the Moors. After the conquest of Jerusalem he returned to Constantinople, and received as a reward for his services from the Greek Emperor the city of Laodicea. Soon afterwards he took part in the siege of Tripoli, and died before the walls of that city in 1110. **Pirene**, i. e. the Pyrenees.

8. Notice that most nouns in *-a* that signify a male, as 'papa,' 'poeta,' etc., are masculine. **Guida** is an exception.

62. 1. 'Stephen, count of Chartres, of Blois, and of Troyes, was one of the richest princes of the age; and the number of his castles has been compared to the three hundred and sixty five days of the year. His mind was improved by literature; and in the council of the chiefs the eloquent Stephen was chosen to discharge the office of their president.' (Gibbon.) He was married to Adela, or Alice, fourth daughter of William the Conqueror, and was the father by her of Stephen, King of England. During the siege of Antioch he deserted and returned home

(see on 6. 4), but, unable to bear the reproaches of his high-minded wife and his subjects, he again collected a large force of about 250,000 men, and made his way to Palestine. But great calamities overtook this army, and after great losses only a few, together with their leader, reached Antioch. Here he distinguished himself by saving the life of Bohemond on one occasion; but he was himself killed in a fight near Jerusalem in 1103.

5–8. Of this stanza Cesarotti (the notorious disparager of Homer) remarks that it contains a precious philosophical maxim on the influence of climate. In like manner many critics have praised Dante as a metaphysician, a natural philosopher, a theologian, and what not, while they have utterly ignored him as a poet. The 'furia francese' described in the last two lines is also noticed by Cesarotti. It shews that the character of French troops in their furious and brief *élan* has suffered little change. **Di leggier,** lightly, easily.

63. 1. This Alcasto is mentioned later in the poem (Canto xi) as one of the foremost in the assault on Jerusalem, when he was driven back by Argante. He also endeavoured in vain to cut down the enchanted grove (Canto xiii).

2. After the tragic fate of Oedipus, his sons Eteocles and Polynices divided the government of Thebes; but quarrels arose, and Polynices was driven out. He fled to Argos, where Adrastus organised for his restoration the famous expedition of the 'Seven against Thebes.' Capaneus was one of these seven heroes. While he was scaling the walls he was struck down by the thunderbolt of Zeus, whom he had defied.

> 'With launched lightning hurls him down,
> E'en at the goal and summit,
> Striving to shout, triumphant, 'Victory';
> And dashed upon th' unyielding ground he fell.'
>
> (Sophocles, Antig. 131.)

In a most magnificent passage Capaneus is represented by Dante as still indomitably defiant even in hell, caring nought for the flakes of burning snow that are showered upon him, so that he forces from Virgil the exclamation, 'O Capaneus, in that thy pride is not quenched thou art the more punished. No torment, save thy rage, would be pain proportioned to thy fury' (xiv. 46). Again (xxv. 14) he says:—

> 'Spirto non vidi in Dio tanto superbo,
> Non quel che cadde a Tebe giù de' muri.'

Tasso here of course means a nobler pride and the defiant look of courage: but probably not unmingled in Acasto with a savage fierceness.

3. **Elvezi,** the 'Helvetii' or Swiss. **Plebe** implies that they had been mere uneducated cowherds and low-born rustics.

5–6. **Solchi**, furrows: from Lat. 'sulcus.' Cp. Virgil (Georg. i. 508):—

'Bent sickles forged into the rigid sword.'

Contrast Isaiah ii. 4; 'And they shall beat their swords into plowshares, and their spears into pruninghooks.'

8. **sfidar**, to challenge, or defy. See Rem. iv.

64. 1. **vessillo**, a standard: from Lat. 'vexillum,' which is the diminutive of 'velum,' a sail, or curtain. This is the Papal standard of Urban II.

4. **rilucenti**, as in 62. 4.

5. 'Glad that for so great an emprise Heaven had chosen him.' Thus Dante (Par. xi. 109):—

'Colui, ch' a tanto ben sortillo.'

Camillus rejoices that he is allowed to imitate the great deeds of his great namesakes, especially M. Furius Camillus, who in 396 took Veii, and drove Brennus and his Gauls from Rome, after the city had been captured and sacked by the barbarian in 390.

7. **latina**, here probably in the more limited sense of 'Roman' or 'Latian.' See on 41. 3. He wishes to prove that courage at least is not deficient in the Roman troops, however much their military training may be inferior to that of their ancestors.

65. 1. 'L' esercito consisteva in circa diecimila cavalli senza gli Avventurieri, e ventidue mila pedoni.' (Deagostini.)

5. **appaia**: pres. subj. of 'apparire,' or 'apparere.' **Alba**, the dawn, from 'albus' (white): whence also French 'aube.' Thus Dante, speaking of the newly risen sun, says, 'Il sol imbianca i fioretti.'

6. **Vo'** = 'voglio,' from 'volere.'

7. **giunga**: see on 60. 4. **Città sacrata**, i. e. Jerusalem.

8. **aspettata** agrees with 'oste.' The more quickly the army advances the less will it be expected, and opposed.

66. 3. **parlar**: see Rem. vii.

5. **novo raggio**, the morrow's dawn.

8. **nel cor la prema**, an imitation of Virgil's (Aen. i. 209) 'Spem vultu simulat, premit altum corde dolorem.'

67. 3. Gaza. 'The last city on the S. W. frontier of Palestine, and the key of the country on the side of Egypt, stood on an eminence about two miles from the sea, and was, from the very earliest times of which we have any record, very strongly fortified' (Smith's Class. Dict.). It was a stronghold of the Philistines against the Jews, of the Jews against the Persians, of the Persians against Alexander, and in the wars of subsequent ages was often destroyed and rebuilt. It fell into the hands of the Arabs in 634, and at the time of the first Crusade was probably under the dominion of Egypt, though Tasso has represented Palestine as

still in the hands of the Turks. **Bello e forte arnese . . ,** copied from Dante, who (Inf. xx. 70) speaks of

'Peschiera, bello e forte arnese
Da fronteggiar Bresciani e Bergamaschi.'

6. **stia**: pres. subj. from 'stare.'

7. 'Nor doubts in him a cruel foe to find.' (Hoole.)

68. 1. **saëttia**, a brigantine, or some such fast-sailing vessel.

5. **un giovane regal**: Sweyn, son of the Danish king. While he attempted to lead his army from Constantinople to join the Crusaders, he and his followers were destroyed by Soliman and his Turks. 'Insidiis Turcorum,' says the chronicler Paolo Emilio, 'ad unum omnes cum regio juvene caesi.'

7. **Prence**, a short form of 'principe.' Dante (Purg. x. 74) uses 'prince.'

8. **Sin**, a form of 'fino' (from Lat. 'finis,' an end): used much in such expressions as 'fin a . . . ,' etc. like the Lat. 'usque ad,' French 'jusqu'à,' Germ. 'bis. . .' **Sottoposte al polo**, perhaps from Virgil's 'medium Rhodope porrecta sub axem.' (Georg. iii. 351.)

69. 1. See on 25. 5.

6. **parti**, 'seems to thee.' For the rhyme, see on 2. 3.

8. **fôra** = sarebbe (Lat. 'foret' = 'esset').

70. 1. **non venir**; in a negative command the infinitive is used. Rem. ix. **Seco**, as well as 'suo' are not used (as in Latin 'secum' and 'suus') as strictly reflective. Cp. 69, 2.

3. **più d' una volta.** For the rules applying to the distinction of 'di' and 'che' after comparisons, see Vergani viii, and Robello x. Such expressions as the present are 'più *di* tre anni,' 'più *di* venti uomini,' etc.

7. **Toglie . . congedo**, 'takes leave': from Lat. 'commeatus' (Diez ?); whence also O. Fr. 'conjet,' and modern Fr. 'congé.'

8. **tregua**, a truce; Fr. 'trève,' Low Lat. 'treuga': probably connected with Germ. 'treu' and Eng. 'true.'

71. 4. **s' esorte** = s' esorti (Rem. i.): from Lat. 'exhortare.'

72. 3. **appar . . . in punto**, 'appears in readiness': thus 'essere punto' is often used.

6–7. **scioglie**, 'unfurls.' **Vessillo**: 64. 1.

73. 1. **de' celesti campi . . .** , 'ever winning further through (lit. of) the ethereal plains.'

3-4. **ne trae . . .** , 'draws from them flashes and gleams.' **Onde**, 'by which.' This is imitated from Virgil's description (Aen. vii. 526). 'The bronzen arms gleam, struck by the sun, and cast up a light against the clouds.'

5. **avvampare**, from 'vampa'; Lat. 'vapor,' heat.

6. **in forma di . . . ,** 'in the likeness of . . . ,'

7. **nitrito,** a neighing, comes from Lat. 'hinnitus' (or 'hinnitrus').

74. 6. **cui** is used in all cases of the relative, both singular and plural.

7. **erto,** steep; from Lat. 'erectus,' as 'dritto' from 'directus.'

75. 3. **folta,** dense. Dante also uses it of a wood (xiii. 7). Diez thinks that it is from Lat. 'infultus,' Sicilian ''nfultu,' which would mean 'stuffed or packed in.'

5. This is copied from Virgil (Georg. i. 481), who speaks of the Po as the 'king of rivers':—

> 'Proluit insano contorquens vortice silvas
> Fluviorum rex Eridanus, camposque per omnes
> Cum stabulis armenta tulit.'

7. **scorre:** Rem. iv.

76. 1. By the king of Tripoli is meant the Emir. Gibbon says, 'Their easy march (that is, from Antioch, and not, as Tasso says, from Tortosa) was continued between mount Libanus and the sea-shore; their wants were liberally supplied by the coasting traders of Genoa and Pisa; and they drew large contributions from the emirs of Tripoli, Tyre, Sidon, Acre, and Cæsarea, who granted a free passage.' From the emir of Tripoli they are said to have obtained fifteen thousand 'scudi,' and the restoration of all the Christian prisoners.

2. **Mura,** a heterogeneous noun: cp. 22. 2. Rem. xi.

77. 1. This mount Seir must not be confounded with the great range to the south of the Dead Sea.

3. **Fedeli,** i.e. Christians. The word is used similarly in ii. viii. 7 sq.

7. **guida:** 61. 8.

78. 1. See above on 76. 1.

4. **armata,** used only of a naval armament: an 'armada.' **Rade,** lit. to scrape, or graze, thence to 'hug,' the shore.

6. **arnesi,** i.e. supplies. **Biada,** corn, is the same word as Germ. 'blatt' (a leaf), and our 'blade.'

8. **petrosa** is probably from the epithet applied to Scio (Chios) in the well-known line in the Greek hymn to Apollo, which describes Homer as 'the blind old man of Scio's rocky isle.' **Vindemmi,** the orthography of such words is very variable. The best grammars give the rule that an 'i' is dropped in all cases when the termination does not consist wholly of an 'i.' The Greek army before Troy was supplied in like manner from the vineyards of Lemnos. (Il. vii. 467.)

79. 5. The Genoese and Venetians are meant, St. George being the patron saint of Genoa and St. Mark of Venice.

6. The ancient 'Ligures' inhabited the country about what is now the Gulf of Genoa.

80. 2. **laccio,** a noose, here means a bond. The expression 'saldissimi lacci' is hardly satisfactory: and Tasso has improved the line in the Ger. Conquist: 'Con legami di fede in un volere.' Translate—'United with the firmest bonds in one desire.'

3. **s'eran carchi**: the reflective is used with 'essere' especially when, as here, the expression may be looked upon as the compound tense of a reflective verb. Thus this may be translated, 'had loaded themselves' (carco = carcato: see 21. 7.)

5. **sforniti,** lit. unfurnished, i. e. unoccupied.

81. 1. This resembles several passages in ancient writers; especially Virgil, Aen. iv. 173: 'Fame speeds through cities, no less faithful to falsehood and misrepresentation than she is a messenger of truth.'

4. **s' è mosso**: Rem. v.

5. **ella,** i. e. la fama.

8. **gli usurpatori,** i. e. the Turks.

82. 2. **forse che non parrebbe . . . .** In French also the negative is used in these cases, where we omit it. Rem. ix. Translate: 'And the expectation of ill is a worse ill perhaps than would seem the present ill (or, the ill, if present).' Cp. Cicero Epp. ad Att. lib. x: 'Majus malum est tamdiu timere, quam est illud ipsum quod timetur.'

83. 1. Aladin (according to Foscolo) is not a historical character. Jerusalem had been subdued by the Fatimite Caliph of Egypt a year before the arrival of the Christians before the city. There was not, as Tasso feigns, a Saracen king in alliance with Egypt, but an Egyptian governor named Ducat; whom Tasso substitutes for Aladin in the Ger. Conquist. under the name of 'Ducalto.' According to Gibbon it was a sultan or emir Aphdal who recovered Jerusalem and also Tyre for the Fatimites. But he calls the 'caliph's lieutenant, who was entrusted with the defence,' Aladin or Iftikhar.

83. 1. Tasso considered it necessary for the sake of contrast to paint the arch-enemy of the Christians in the darkest colours. The explanations that he gives of the allegory of the poem account for this, from the fact that the Christian army and its chiefs represent virtue, while their enemies are the ministers of Satan.

84. 4. **Macometto,** i. e. Mahomet.

7. **Scemò . . . a' suoi Pagani,** 'he lightened . . . for his own Paynims.' Tasso often uses the word 'pagans' for Mahometans, though they hardly merit the name in its present meaning. Originally it meant merely a 'villager,' as opposed to the townspeople, who were naturally the first to embrace Christianity as the national religion.

85. 5. This is probably a recollection of Virgil's well-known description of the snake, which, in winter, gorged with noxious herbs, coils its swollen body beneath the cold earth, but in spring casts its slough and

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